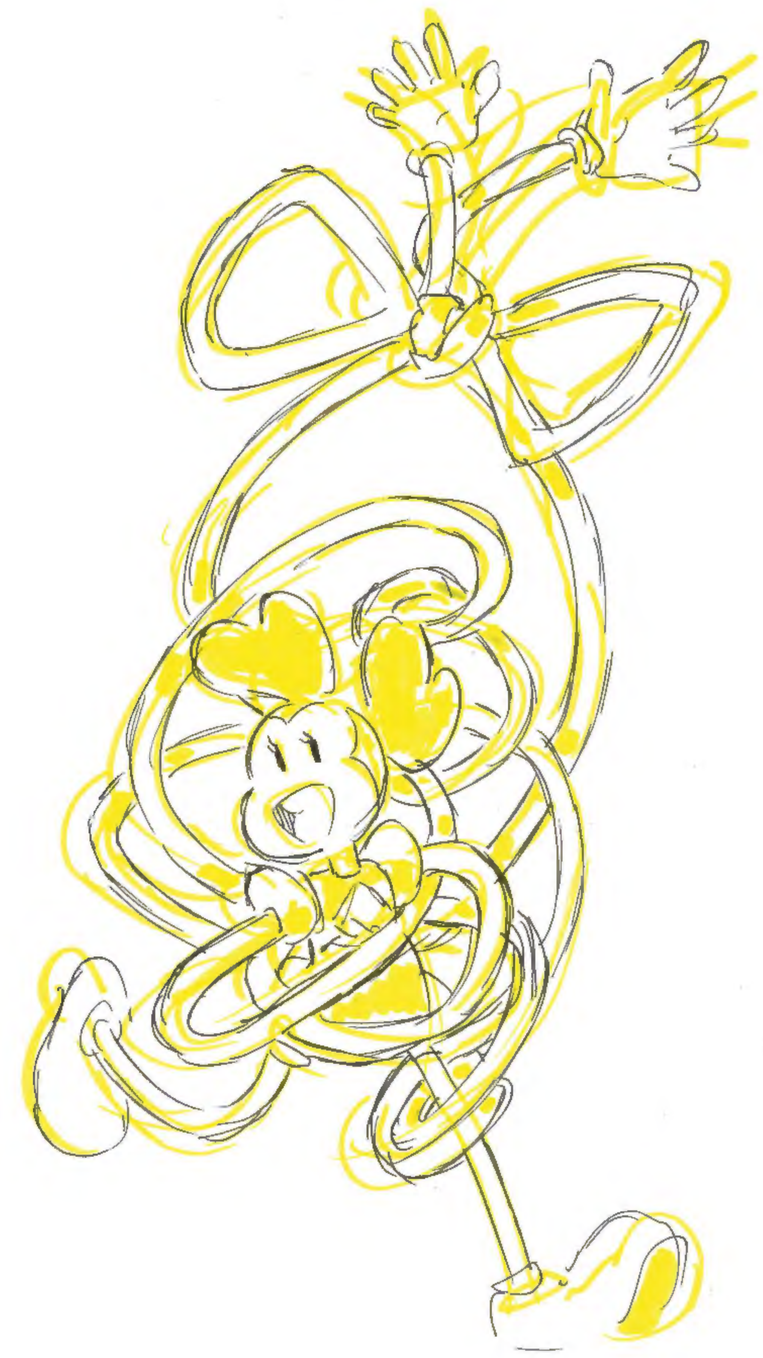
THE ART OF STEVEN UNIVERSE THE MOVIE



WHY?!

WHY DID I HAVE TO RE

S-SPINEL- C'S GETTIN

WHY DID SHE LEAVE

YOU'RE RIGHT. THAT

OF COURSE YOU WOU

THE ART OF

CARTOON NETWORK

STEVEN UNIVERSE THE MOVIE

Created by
REBECCA SUGAR

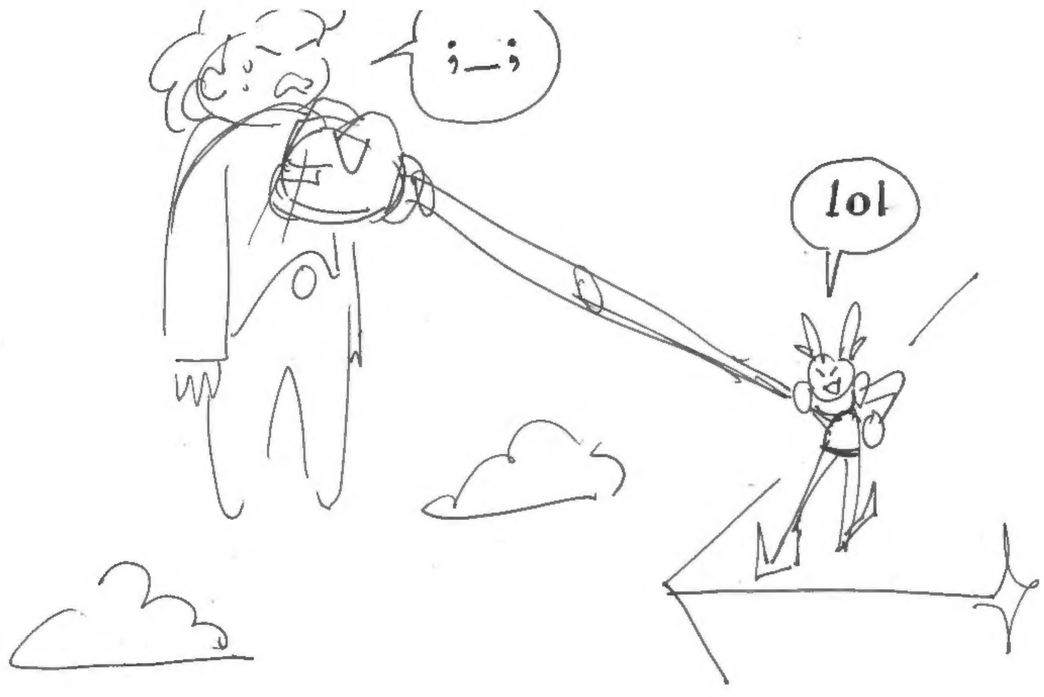
Edited and Designed by
RYAN SANDS

Commentary by
REBECCA SUGAR, KAT MORRIS, and TAKAFUMI HORI

Front and Back Cover Art by
REBECCA SUGAR

Inside Front and Back Cover Art by
KAT MORRIS

BECKY DREISTADT *(FINAL DESIGN)* | JOE JOHNSTON
ASHLEY FISHER *(COLOR)*



HILARY FLORIDO

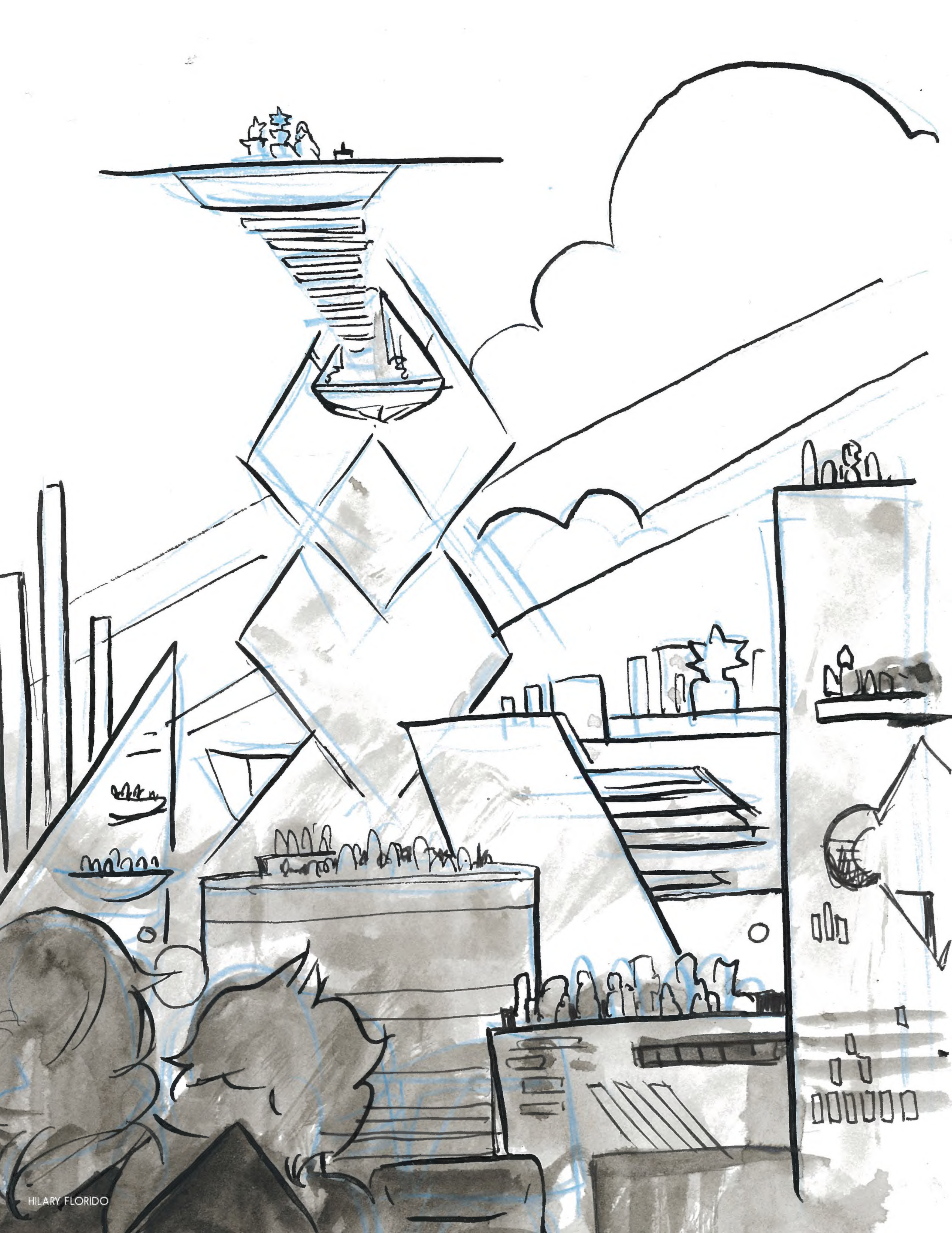
FEATURING THE ARTWORK OF

★ Rebecca Sugar ◆ Kat Morris ✦ Takafumi Hori
♥ Alonso Ramirez Ramos ★ Angie Wang ◆ Ashley Fisher ✦ Becky Dreistadt ♥ Chromosphere ✦ Danny Cragg ★ Elle Michalka ◆ Hilary Florido ♥ Ian Jones-Quartey ✦ Jasmin Lai ★ Jeff Liu ◆ Joe Johnston ♥ Julian De Perio ✦ Katie Mitroff ★ Leonard Hung ◆ Miki Brewster ✦ Patrick Bryson ★ Paul Villeco

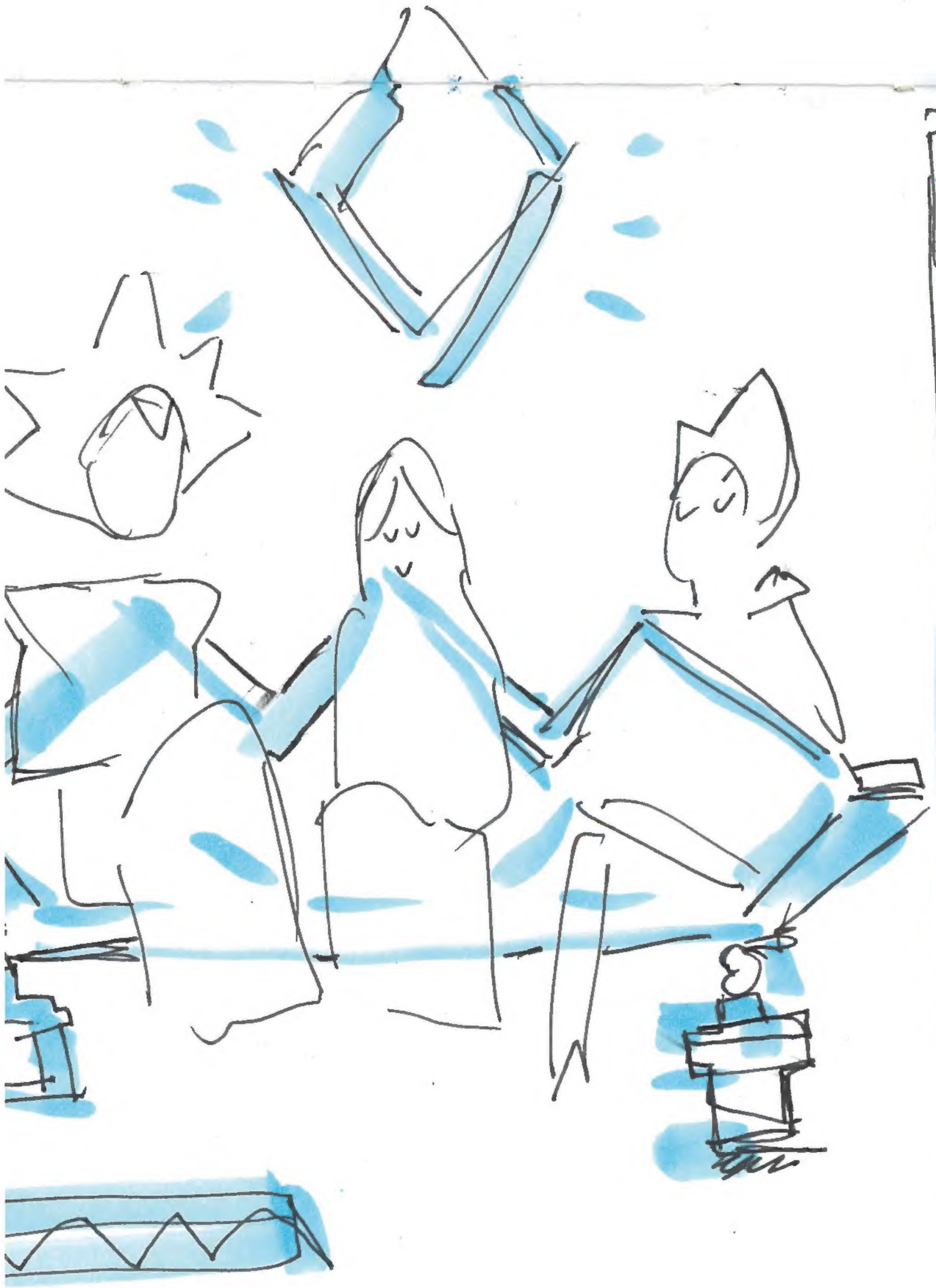
REBECCA SUGAR:
The movie's story began in 2015. I planned a trip to Japan (this is when I visited [Studio] Trigger and met collaborator Takafumi Hori!) and as we got ready to go, I tried to set my phone up for international travel. When it asked me to "restore" my phone I accidentally hit yes—and lost years and years of photos and videos and poems I'd written in my notes. I was devastated!

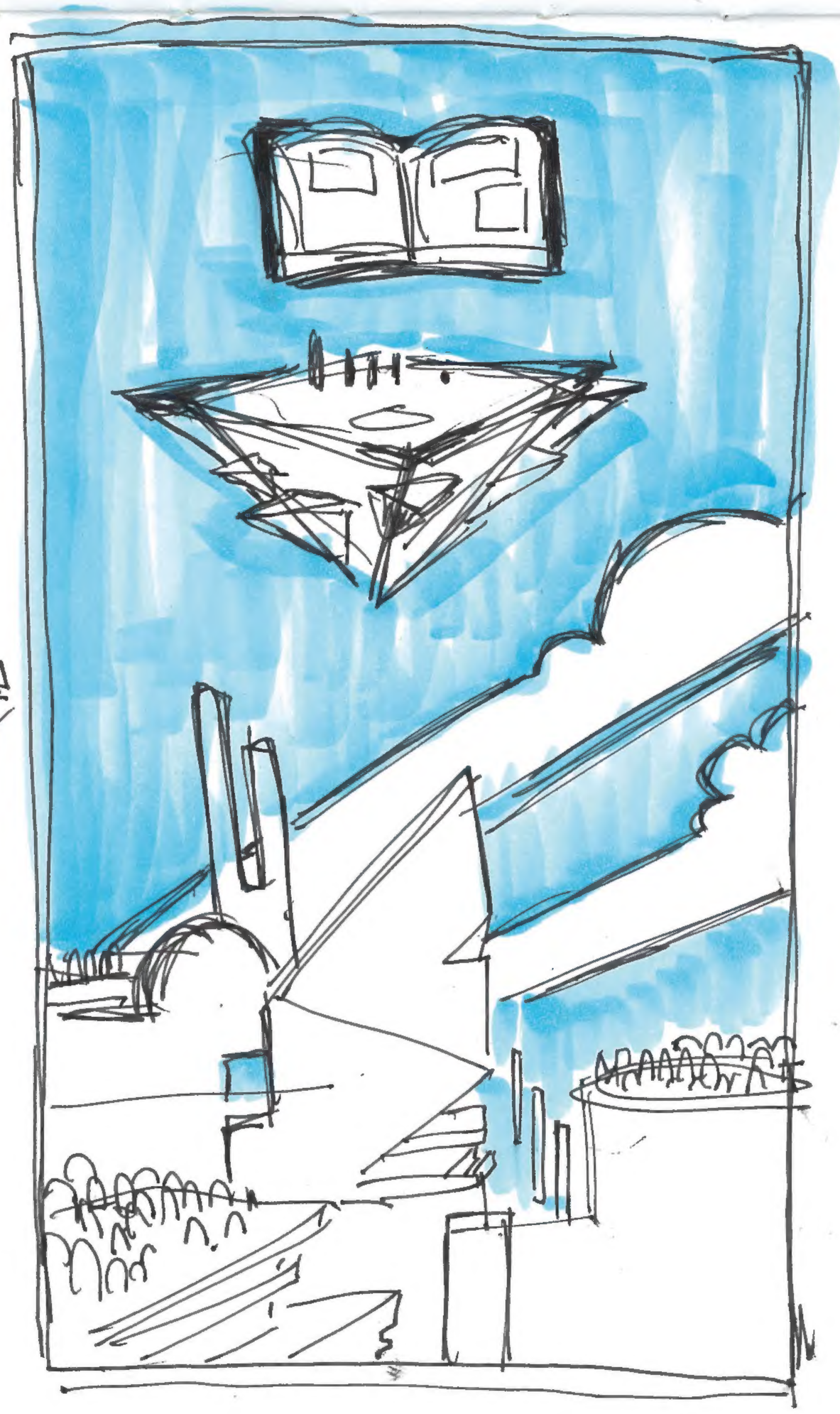
I began thinking about what would happen if the Gems were restored to factory settings. I was studying movies based on TV shows at the time, and I found that my favorites would always fundamentally break the premise of the show. *Steven Universe* is all about arcs: growth, change, character development. So that was the theme I wanted to break for the movie.

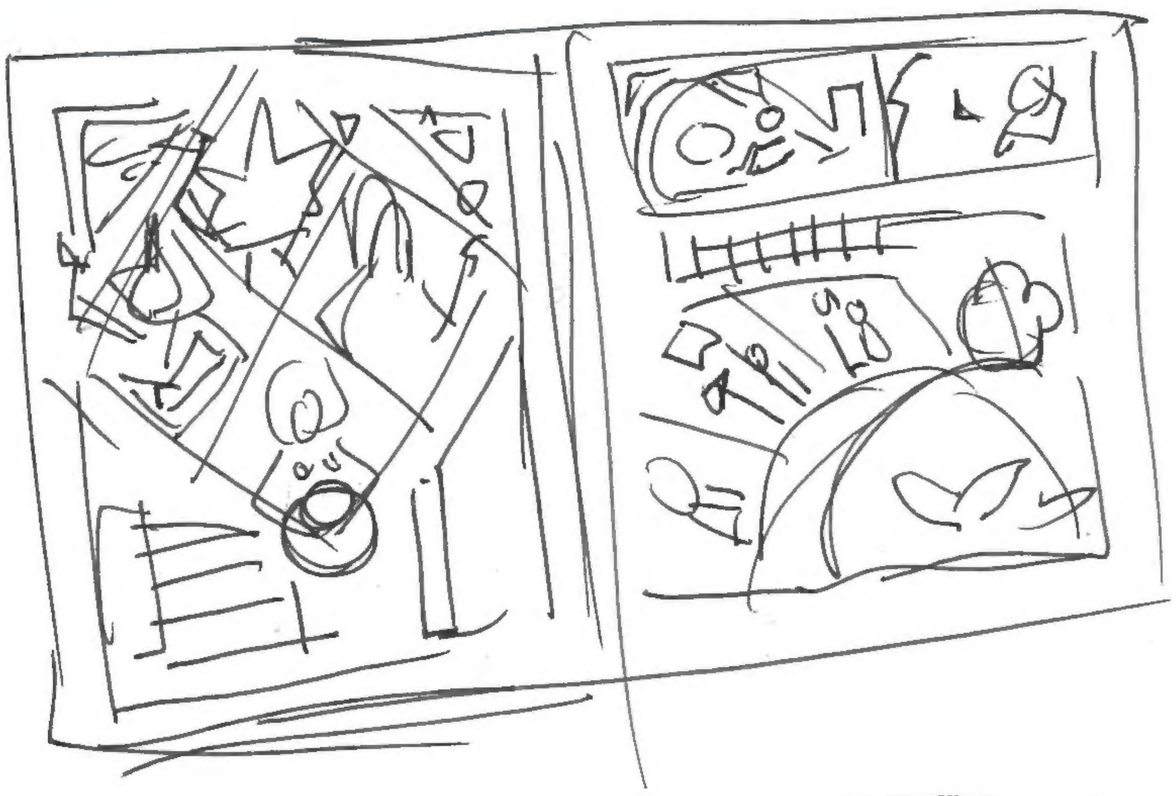
CHROMOSPHERE | ELLE MICHALKA



HILARY FLORIDO

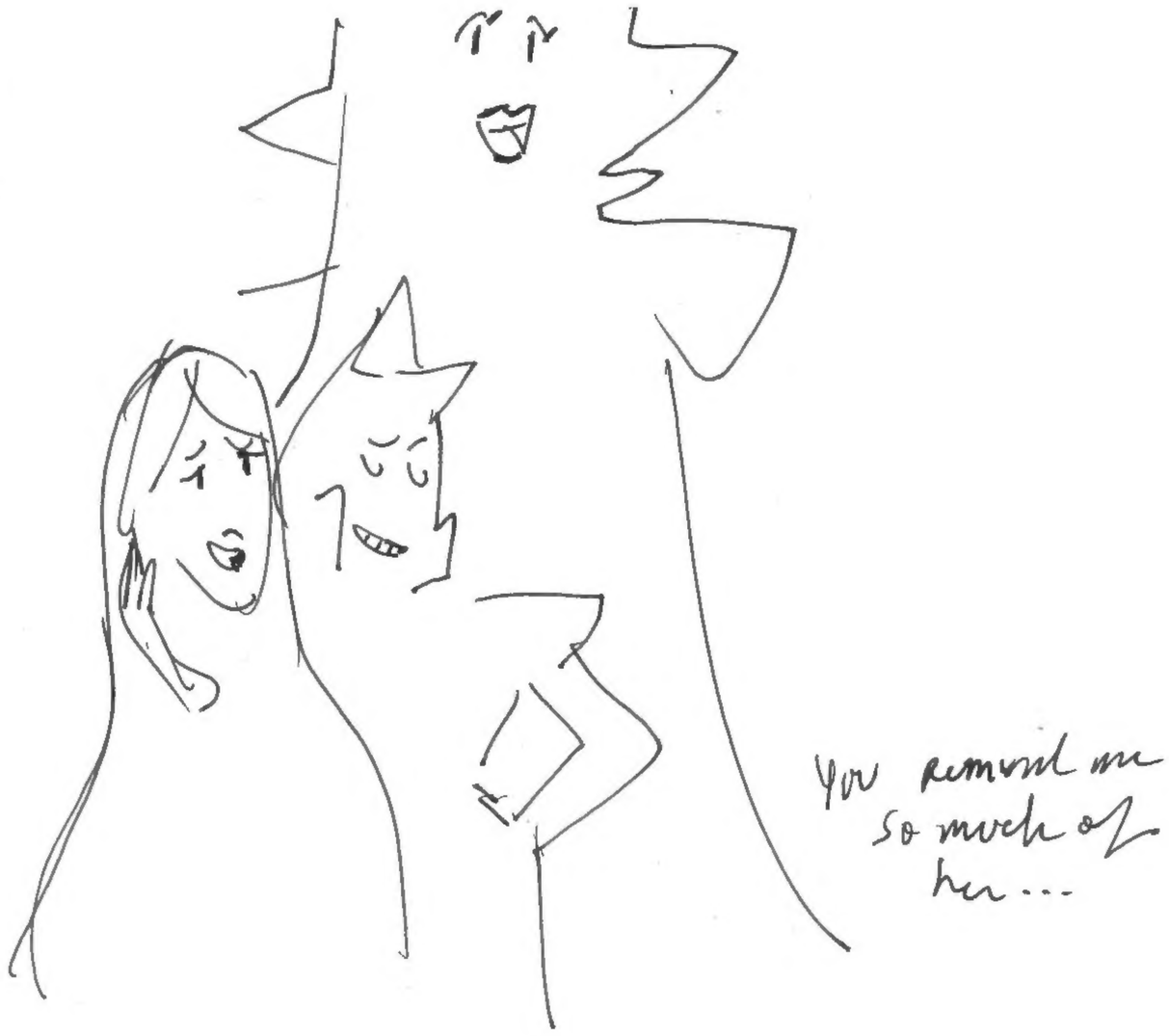


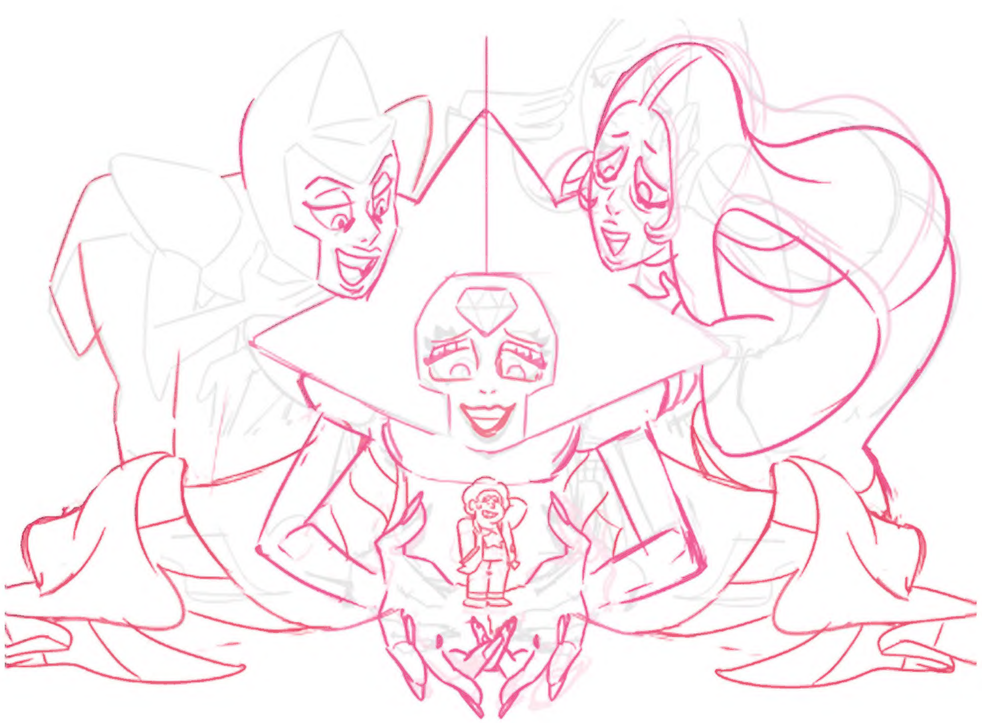


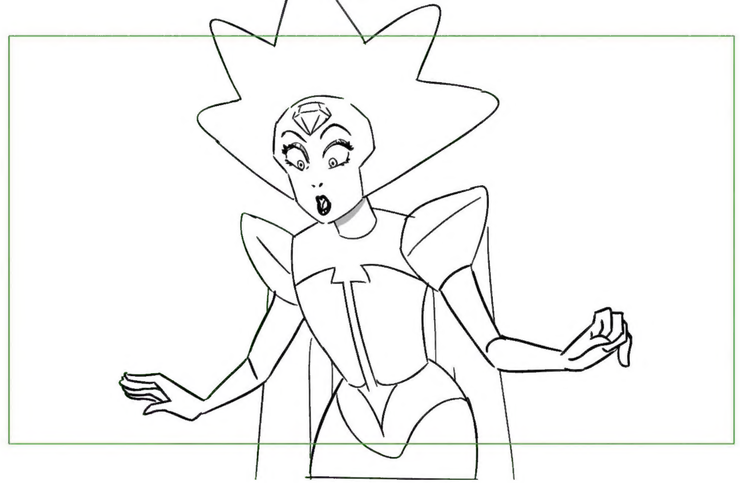


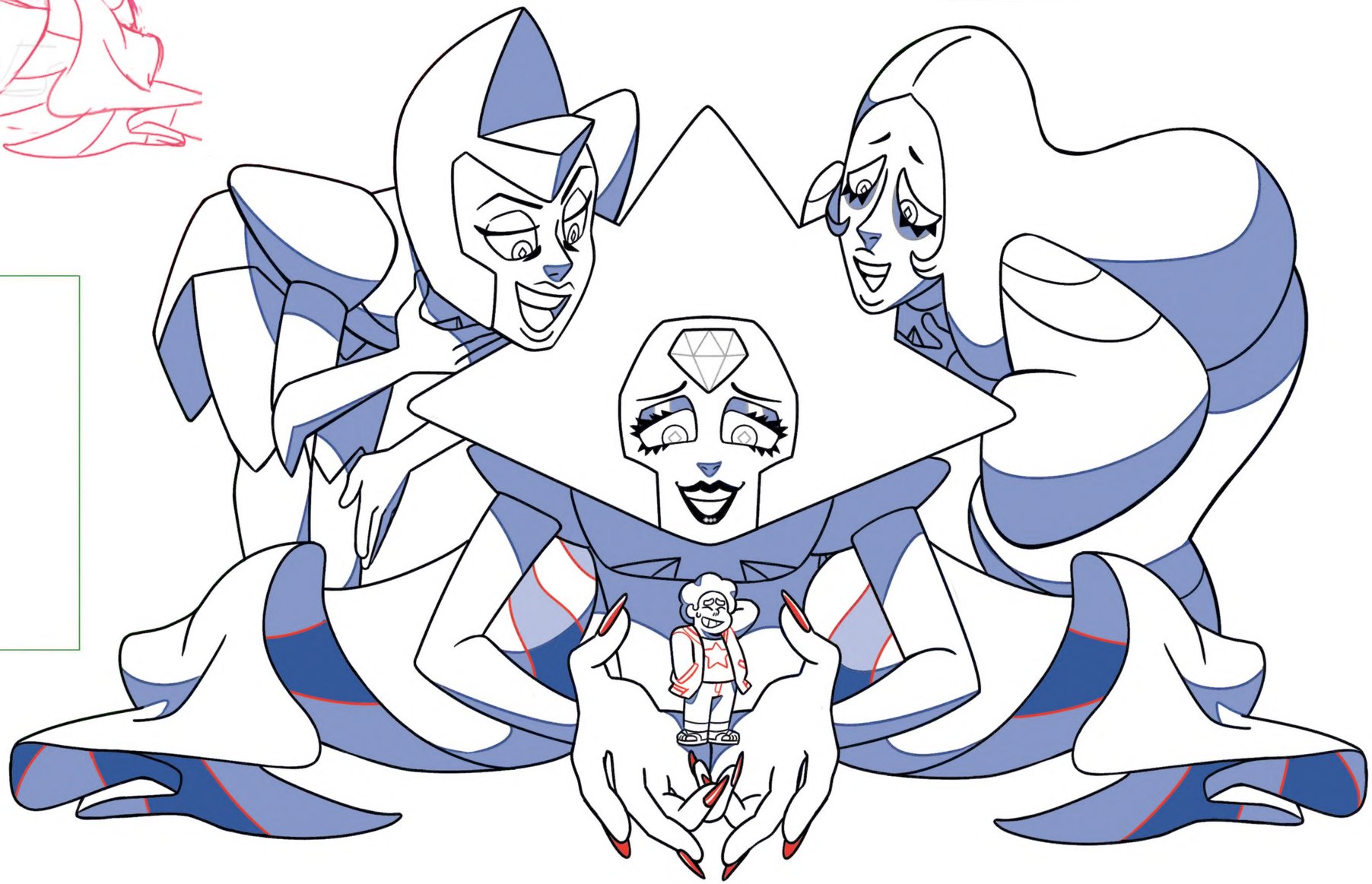
WITHOUT PINIC, GEMKIND ENTERED AN ERA OF DISPAIR!

BUT WHEN STEVEN U. LEARNED OF HIS HERITAGE, HE REUNITED WITH HIS FELLOW DIAMONDS + CHAMPIONED A NEW ERA OF PEACE + FREEDOM ACROSS THE FURTHEST REACHES OF SPACE









REBECCA SUGAR *(UPPER LEFT)* | DANNY CRAGG *(LOWER RIGHT)*
ALONSO RAMIREZ RAMOS *(LOWER LEFT AND UPPER RIGHT)*

WD / ONCE UPON A TIME THERE WERE FOUR DIAMONDS

1

2 WHITE, YELLOW & BLUE USED THEIR MIGHT TO CONQUER WORLDS THROUGHOUT THE UNIVERSE

3 BUT PINK ~~DIAMOND~~ THE CITTLEST OF THE DIAMONDS HAD TO WATCH FROM THE SIDE UNTIL SHE WAS FINALLY ALOWED ~~HERE~~ HAVE HER FIRST PLANET : EARTH.

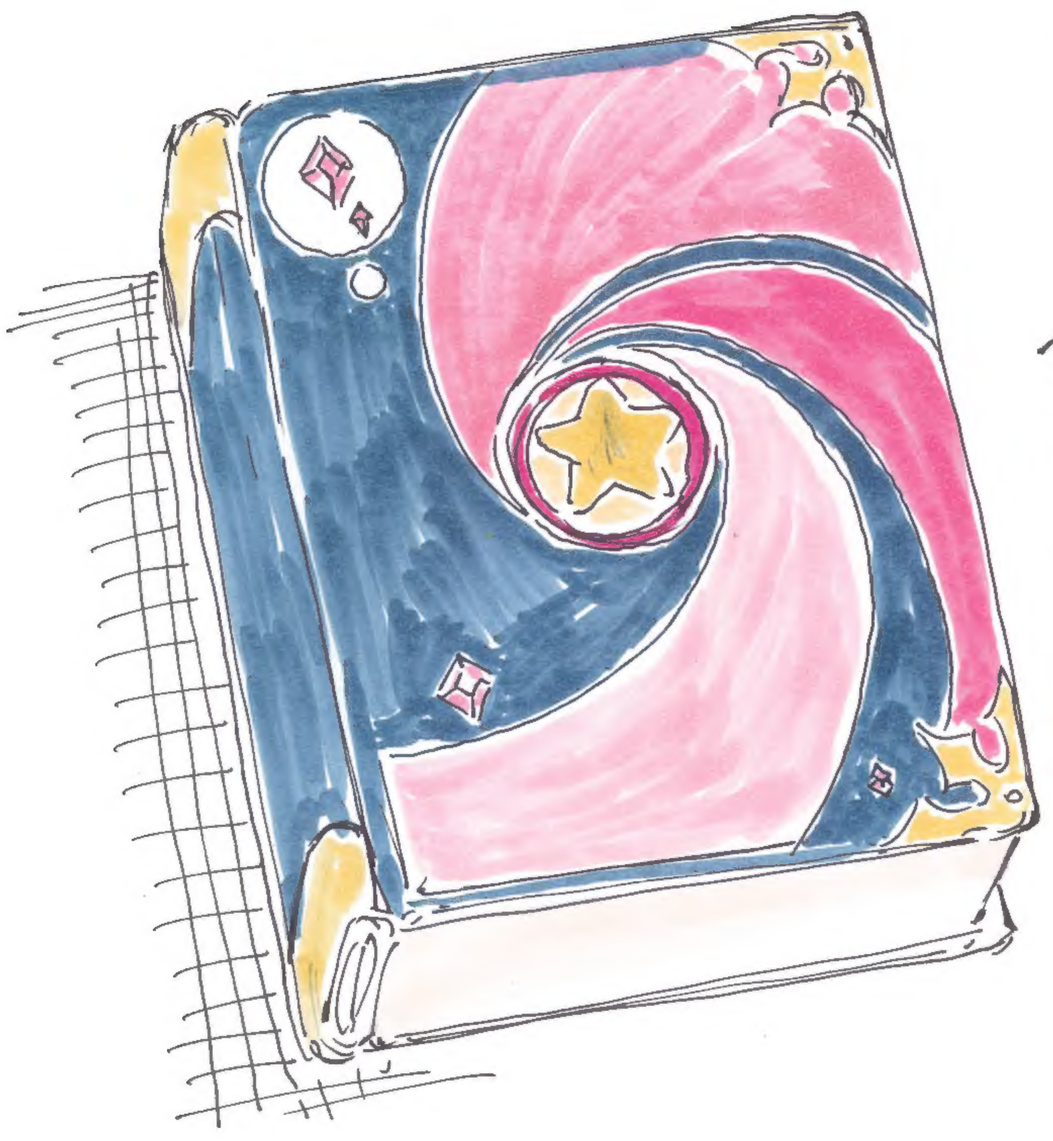
4 HOWEVER, INSTEAD OF ~~CONQUERING~~ IT, SHE CHOSE TO LIVE THERE & MAKE A LIFE OF HER OWN

4 HOWEVER, PINK DISOBEYED ~~AND INSTEAD OF CONQUERING~~ EARTH SHE RAN AWAY TO ~~HER~~ EARTH'S SURFACE AND MADE A NEW LIFE FOR HERSELF

THERE SHE WAS FREE TO MAKE A NEW LIFE

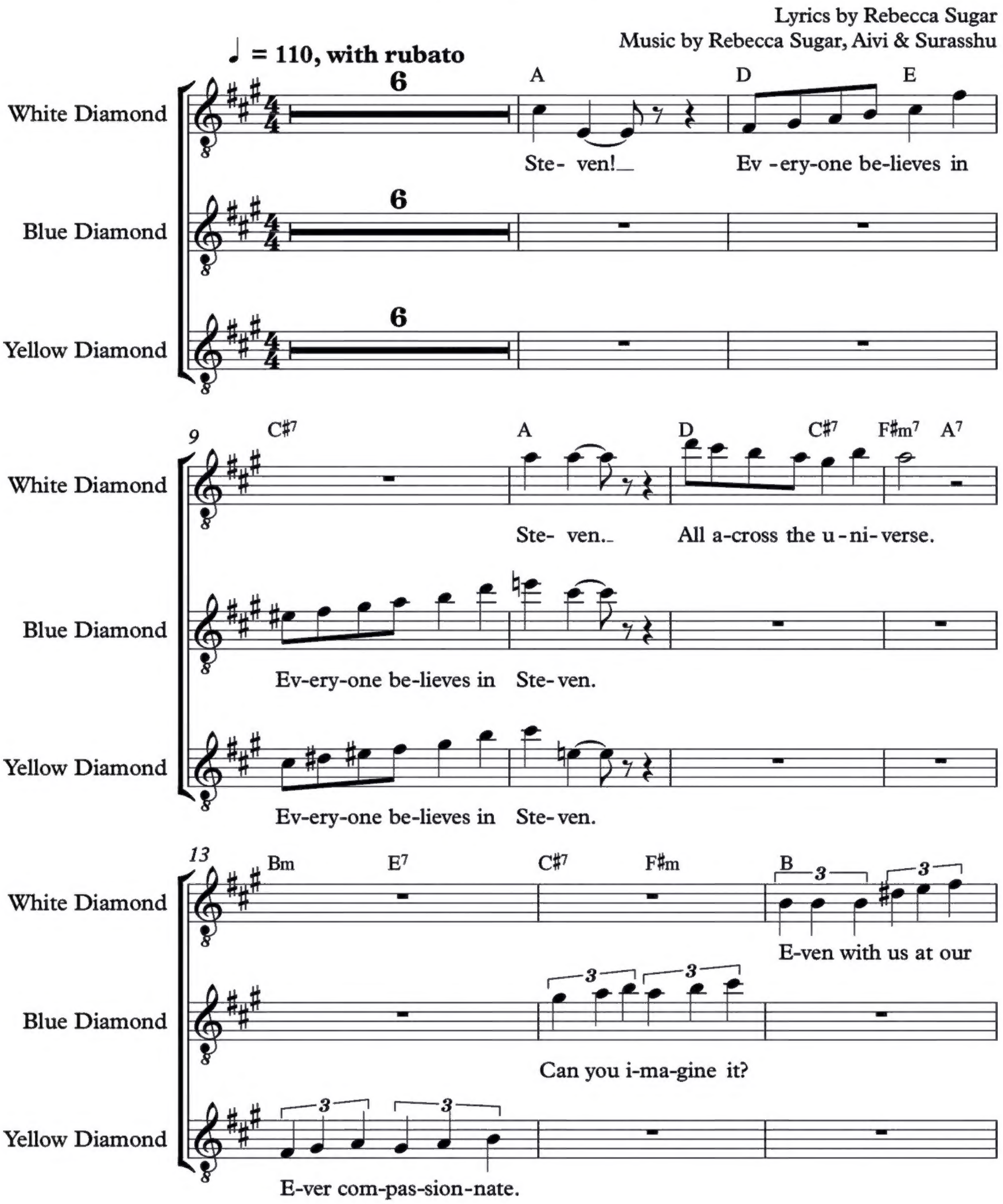
THE EARTH WAS FREE AND PINK WAS FREE TO HAVE A NEW LIFE THERE.

SOON ENOUGH SHE MADE A NEW LIFE - HER SON, STEVEN



HILARY FLORIDO I JOE JOHNSTON *(LOWER LEFT)*

Tale of Steven

from the *Steven Universe*

The closer we got, the more real the story became, because we were finishing pre-production on the series. It felt like we'd finally reached the finish line just in time to get crushed by this huge new challenge. On top of the difficulties of producing something at this scale, I had to sell the idea. The movie wasn't green lit, I had six weeks to write all the songs, and the story wasn't approved. I was just coming off of the pre-production for "Change Your Mind," and I was burned out beyond belief. But I wanted to do the movie so, so badly. I was so panicked that I wouldn't get the songs done in six weeks (I usually take multiple weeks to write a song on my off hours). Even after I finished the demos, my adrenaline kept surging for a few extra weeks.

The songs have a lot of truth in them. I did feel like we'd come so far, I did want to stop and enjoy life, but I knew I couldn't if I wanted to keep growing. And it was a shock to the system to be pitching again, with the movie hanging in the balance, after feeling like we'd already proven ourselves with the show. I went in cocky, and I got blindsided by the pushback. I had to fight again.

At the end of the day it helped. I have a hard time writing songs that aren't coming from a real place.

STEVEN UNIVERSE AGE 16!

REBECCA SUGAR I JOE JOHNSTON

JOE JOHNSTON I BECKY DREISTADT *(FINAL DESIGN)*

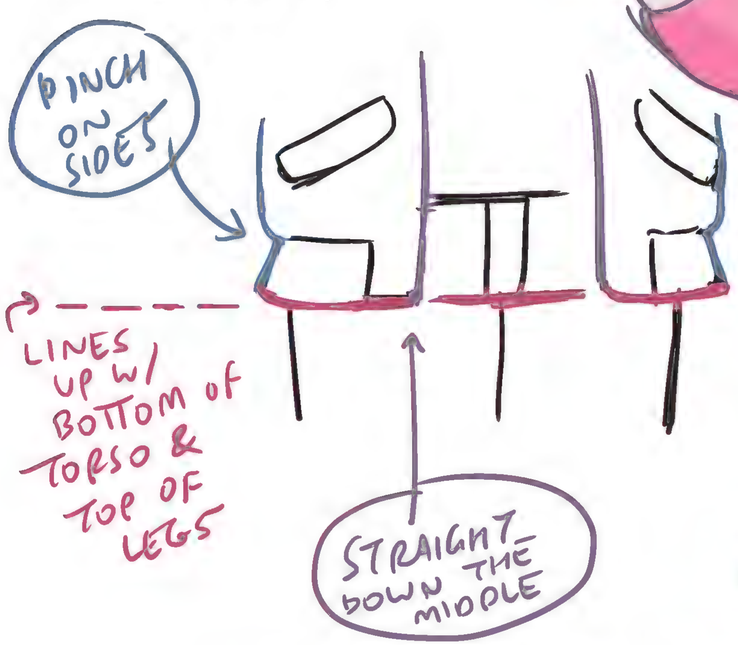
REBECCA SUGAR

KAT MORRIS I BECKY DREISTADT *(FINAL DESIGN)* I ASHLEY FISHER *(COLOR)*

REBECCA SUGAR

USE JACKET & COLLAR TO DESCRIBE NECK WHILE KEEPING STE'S SIGNATURE BLOCKY SILHOUETTE

JACKET:

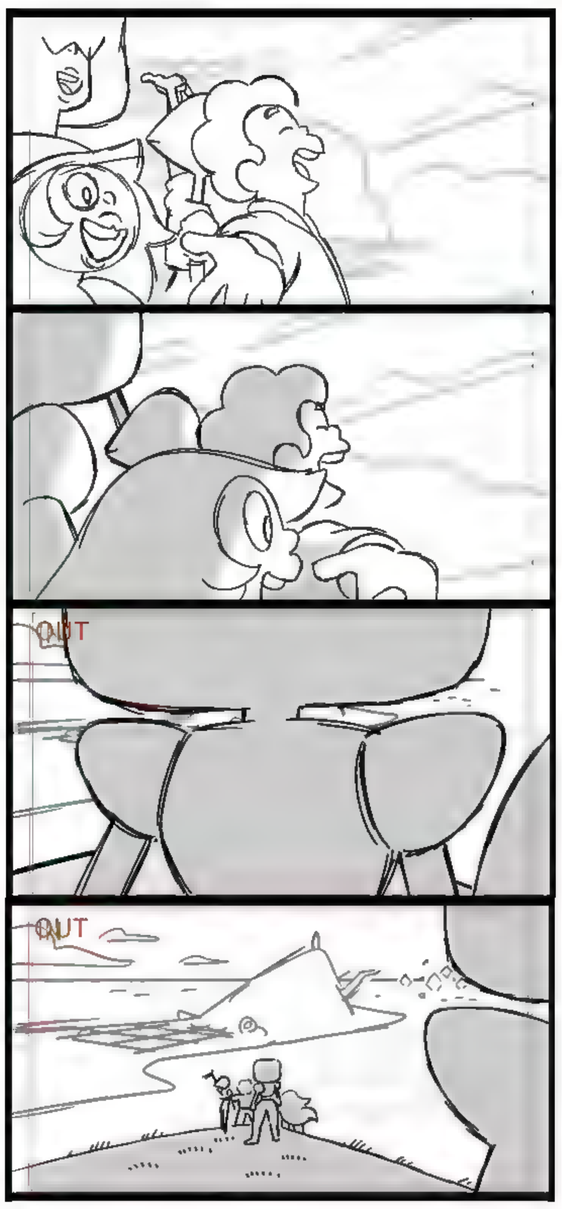


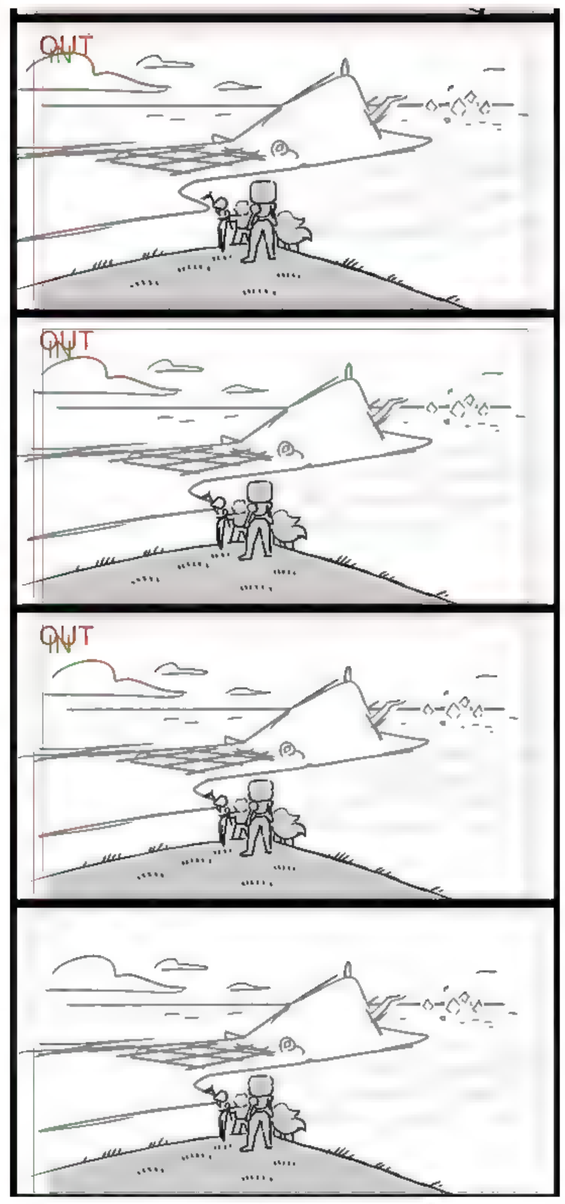
RS'17

TEEN *STEVEN NECKSTRAVAGANZA

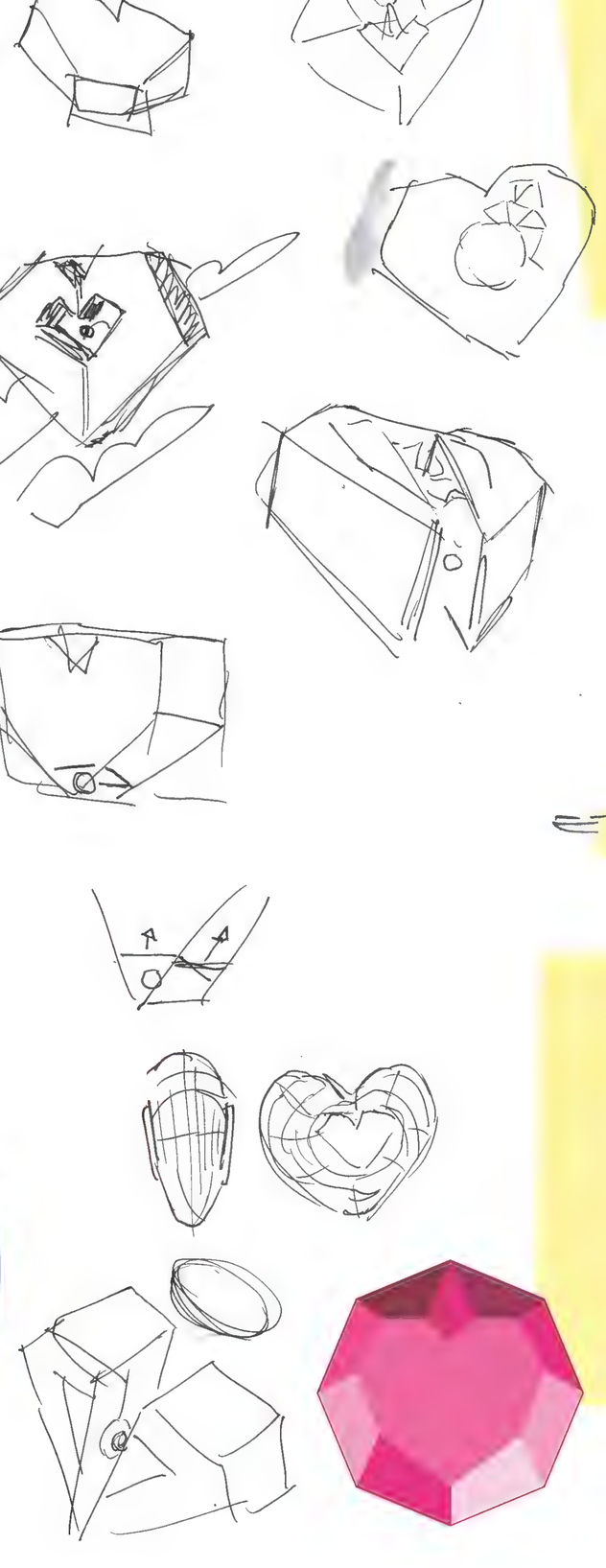
IN
IN
IN

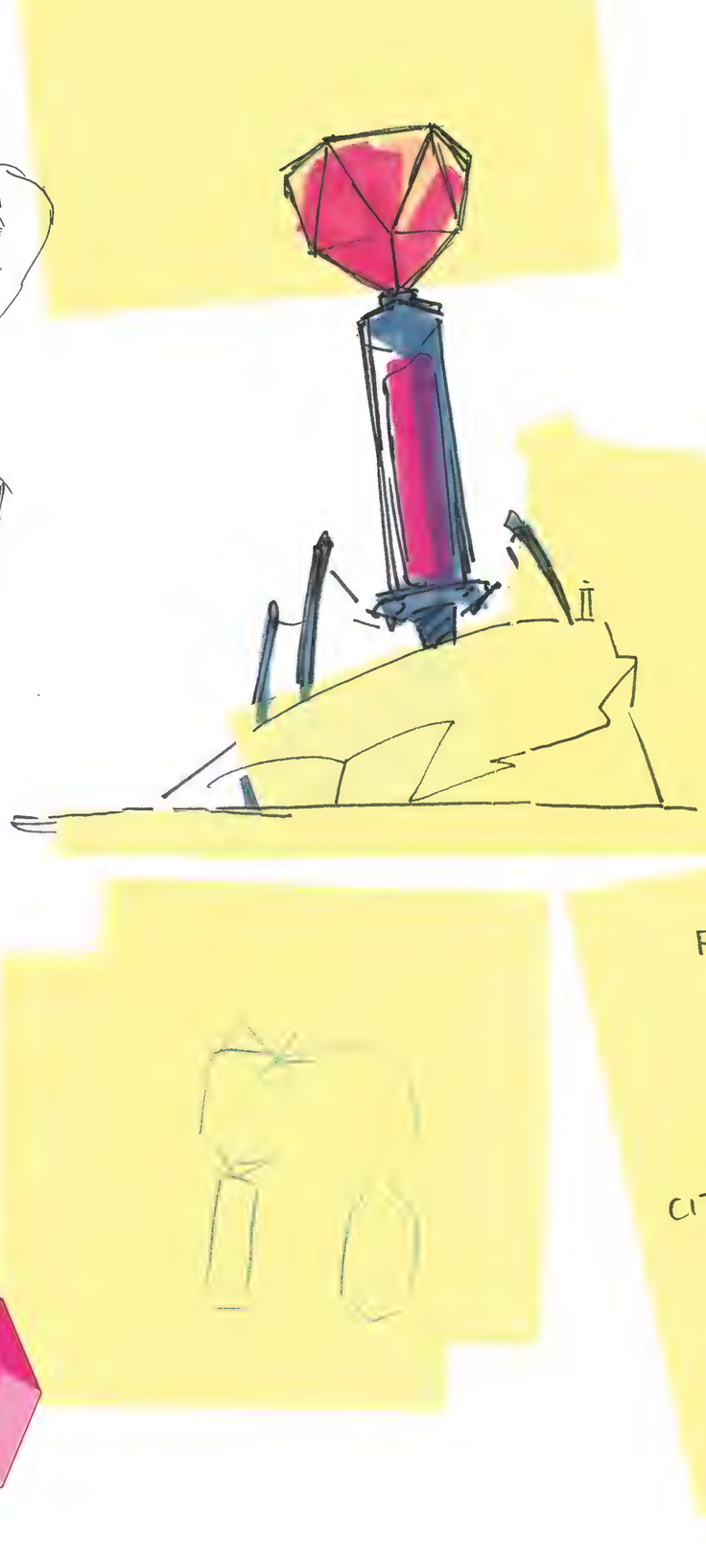
BG
BG
BG
BG

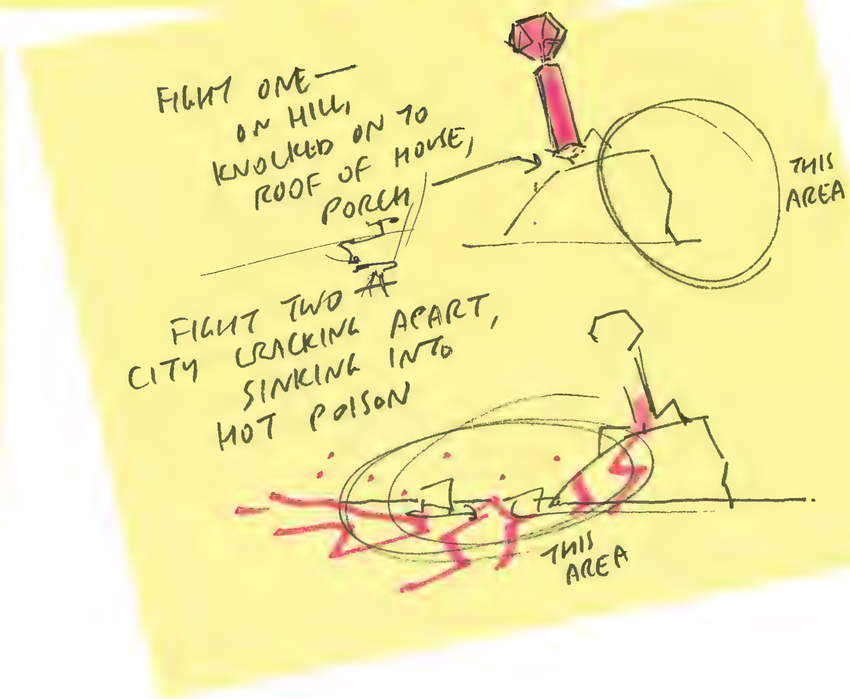




JOE JOHNSTON

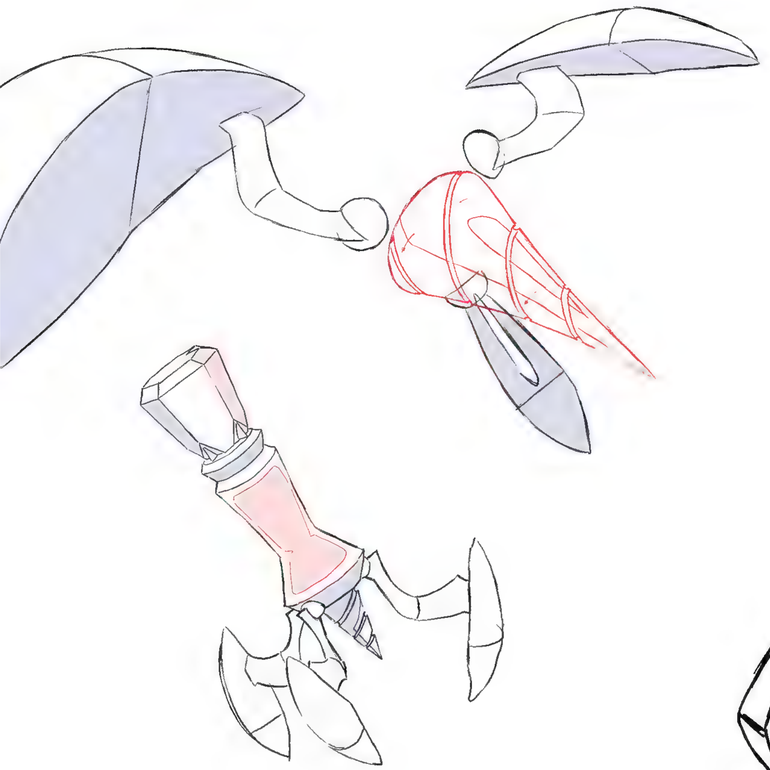


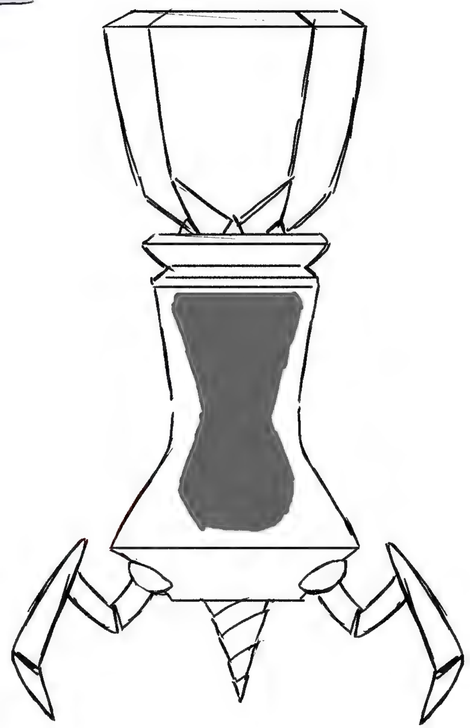


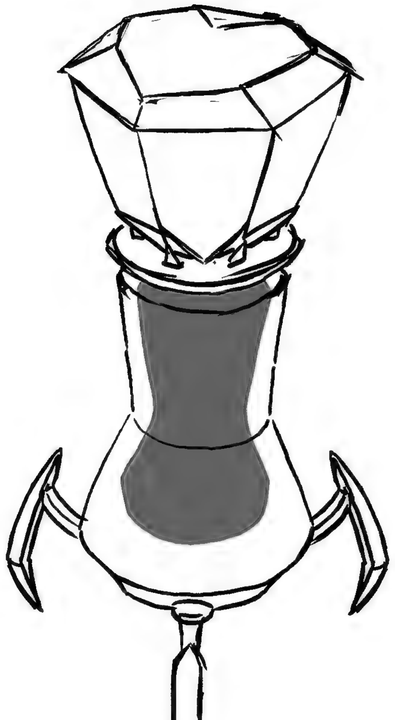

FIGHT ONE— ON HILL, KNOCKED ON TO ROOF OF HOME, PORCH
THIS AREA
FIGHT TWO CITY CRACKING APART, SINKING INTO HOT POISON
THIS AREA

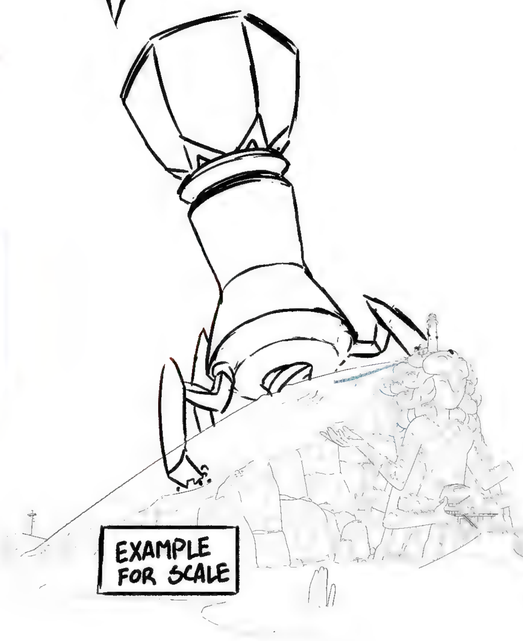
ANGIE WANG *(FINAL DESIGN)*
ASHLEY FISHER *(COLOR)*

REBECCA SUGAR | HILARY FLORIDO







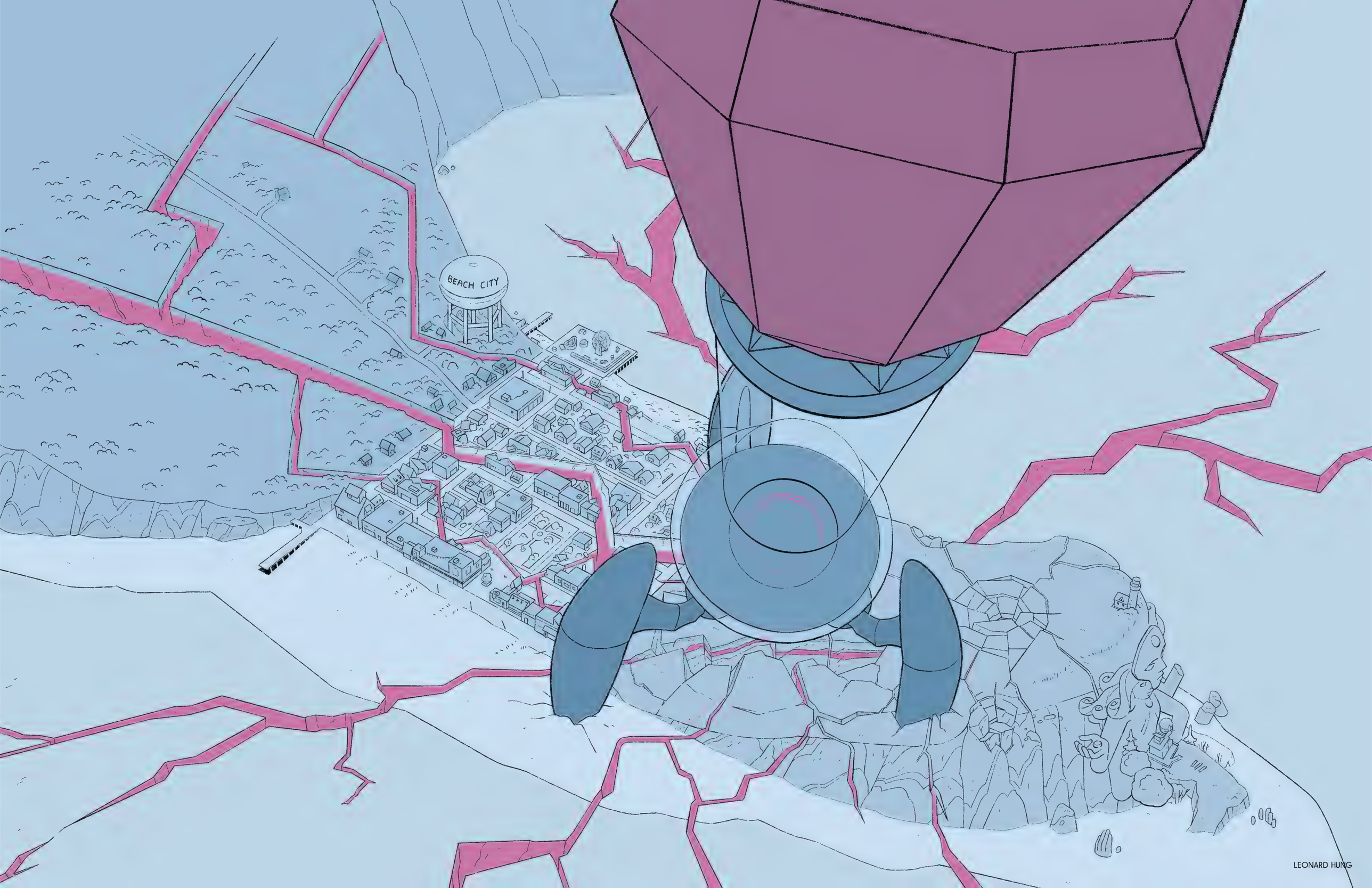


MEGA INJECTOR

(ROUGH CONCEPT)

HORI-SAN
WE WOULD LIKE TO COMBINE DESIGN ELEMENTS FROM THIS AND THE STORYBOARD. PLEASE MAKE IT COOL! THANK YOU!
—JOE

TAKAFUMI HORI *(UPPER AND LOWER LEFT)* | JOE JOHNSTON *(RIGHT)*

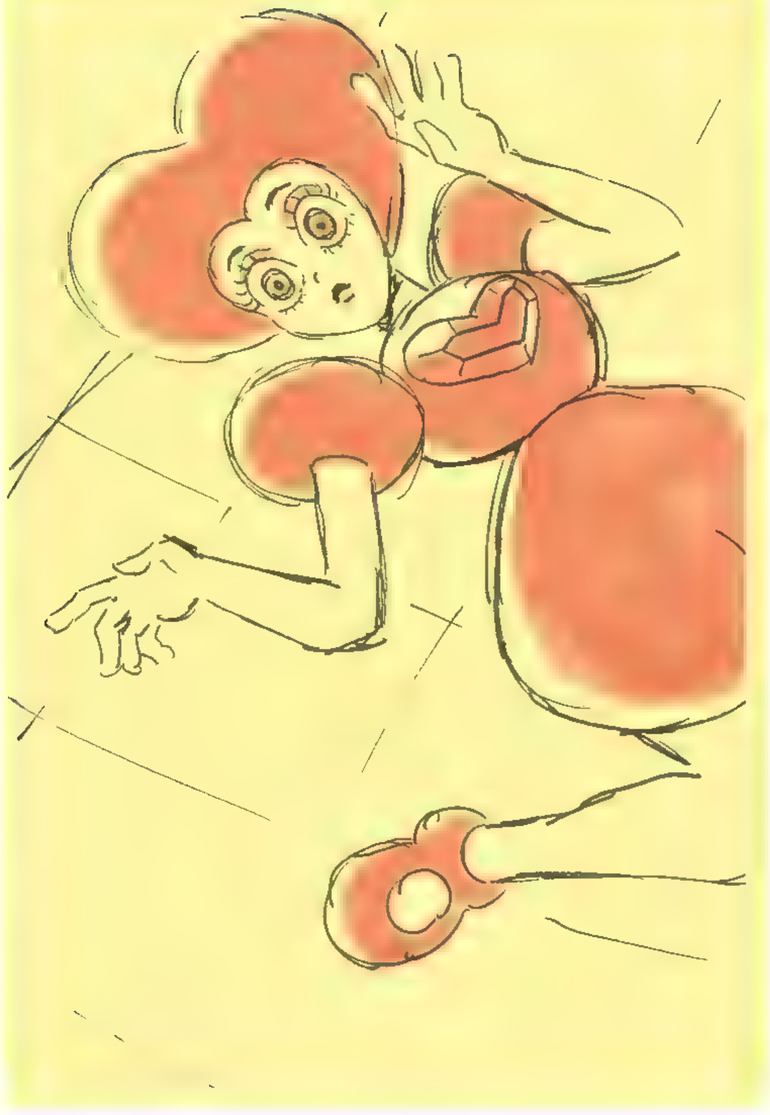


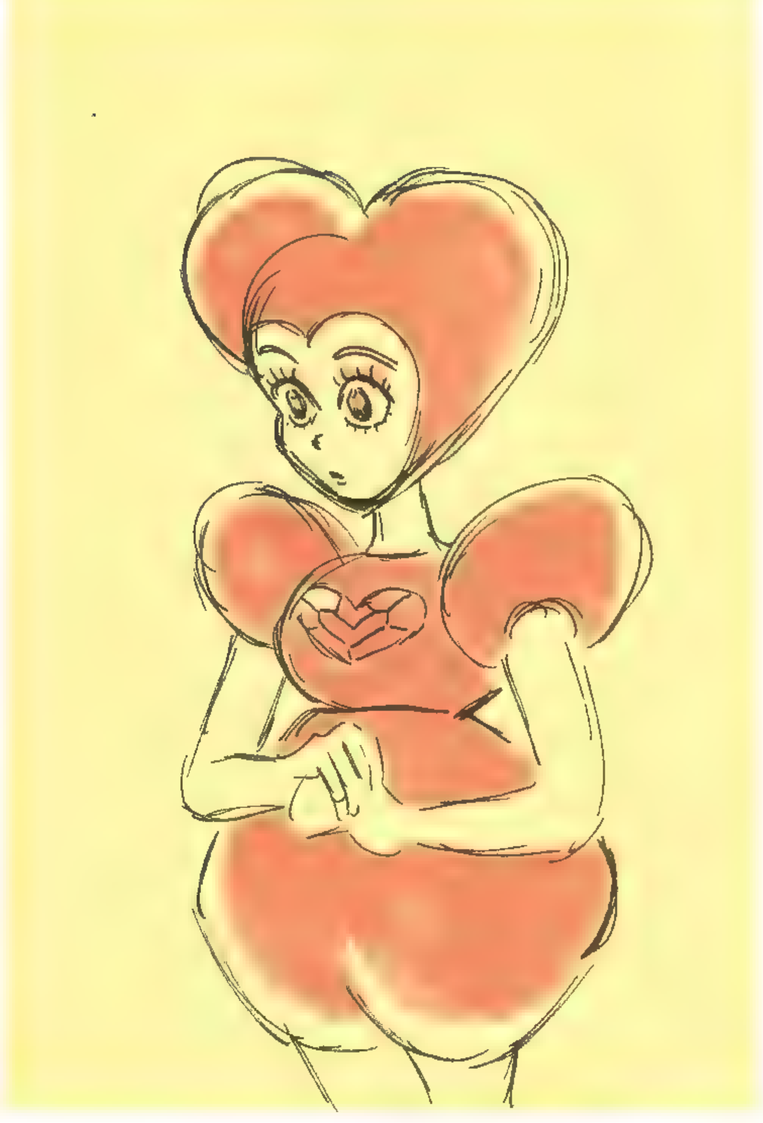
LEONARD HUNG

PHOTOS FROM THE TOPANGA WRITERS RETREAT
JEFF LIU · REBECCA SUGAR · JOE JOHNSTON
KATIE MITROFF · IAN JONES-QUARTEY

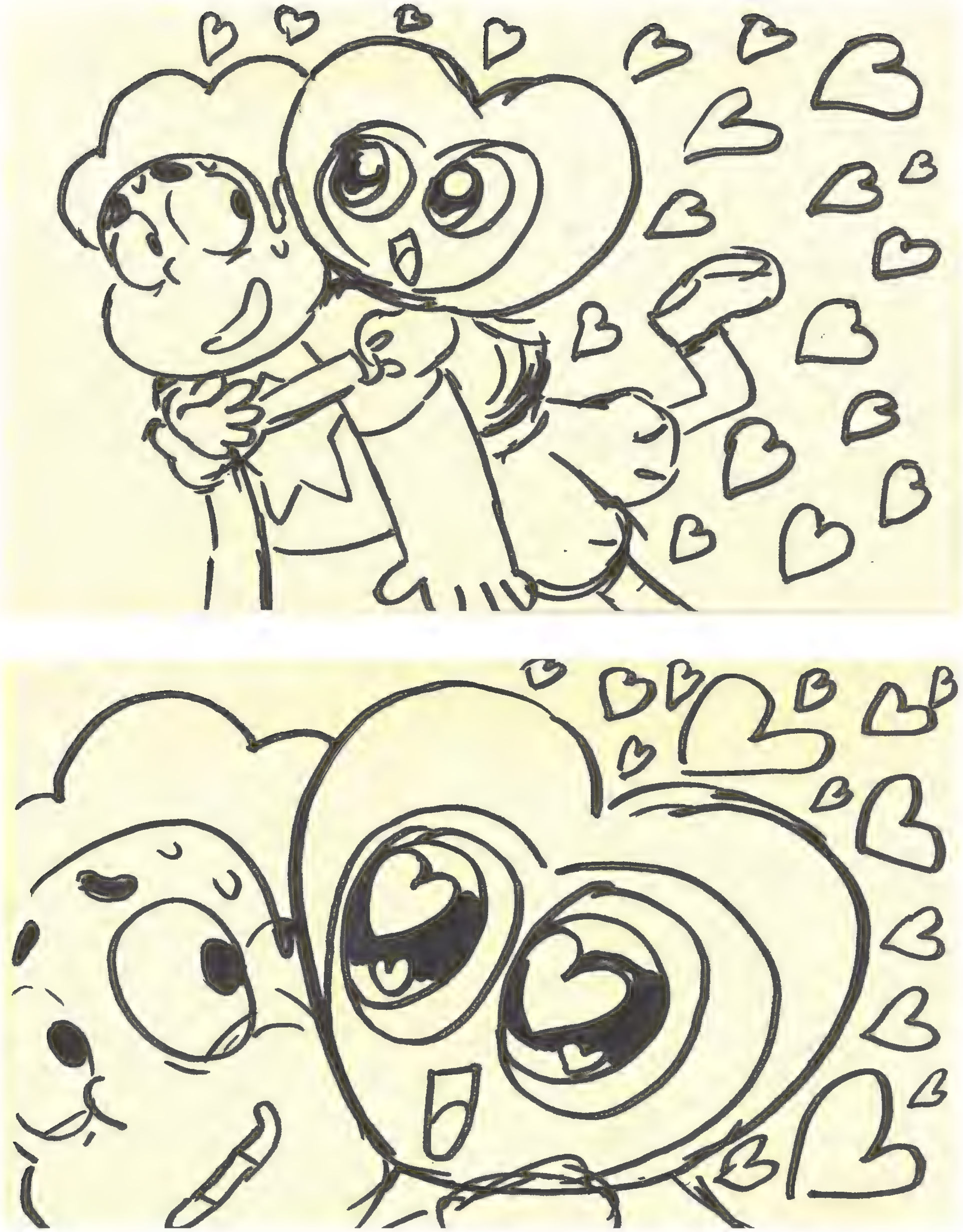
In June of 2017, we had an offsite writers' retreat in Topanga to start digging into the movie story. I pitched what I had so far to the team.

One big difference between the show and the movie is that our composers, aivi & surasshu, were involved from the very beginning [of the movie]. They were present at our first big writers meeting, weighing in on the potential style for each musical sequence, and inventing Spinel's signature sound.





JEFF LIU *(UPPER LEFT, RIGHT)* | KATIE MITROFF *(LOWER LEFT)* | JOE JOHNSTON *(OPPOSITE)*

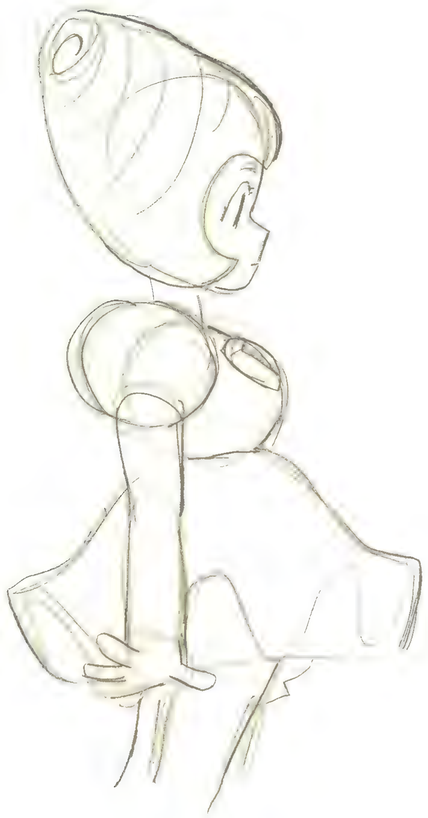


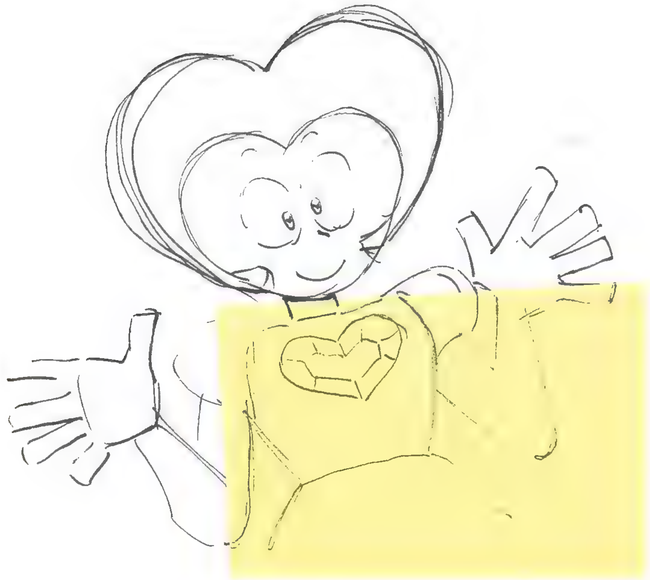
When I began pitching *Steven Universe* in the early 2010s, I sat down with Mike Mignola to ask him about mythology and symbolism. He talked about the power of repeated imagery: the same flower you see on an important site is also carved into an important wall or engraved on an important item. Or it could be any site or any wall or any item, but that imagery makes you feel the connection, and enhances the importance.

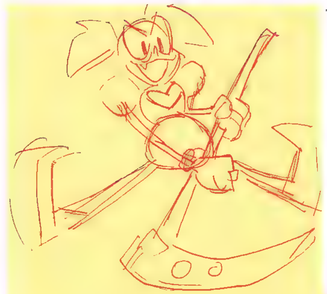
After speaking to him about this, I landed on the gold star as Steven's symbol for many reasons: the space theme, the youthful motivational-sticker vibe of getting a "gold star," and because stars read as gender-neutral. At the time I said, "YES STARS! NO HEARTS!"

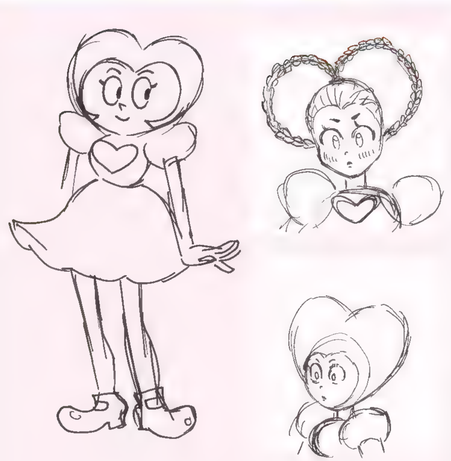
So here we were years later, and we still had hearts in our back pocket.

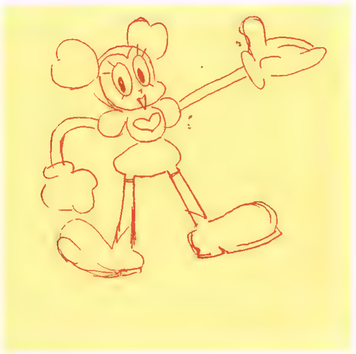
KATIE MITROFF *(UPPER LEFT)* I KAT MORRIS I JOE JOHNSTON *(LOWER RIGHT)*









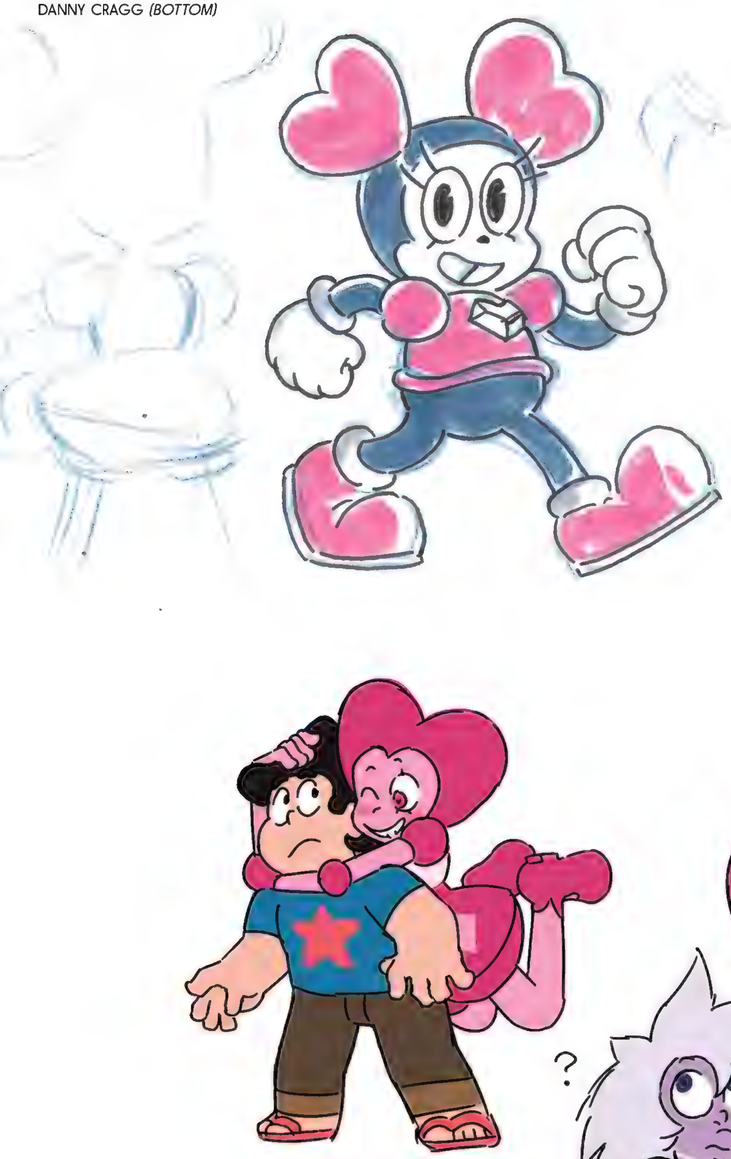


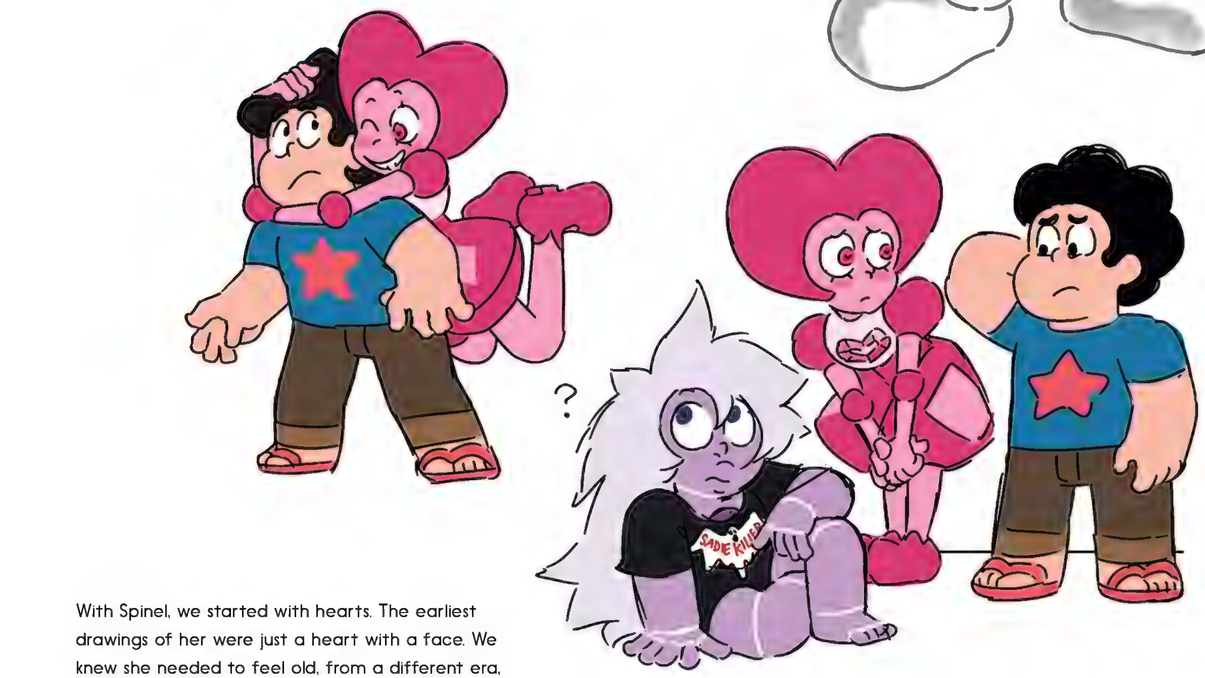
IAN JONES-QUARTEY I KATIE MITROFF *(BOTTOM CENTER)*

REBECCA SUGAR

UP

JOE JOHNSTON *(TOP)*
DANNY CRAGG *(BOTTOM)*

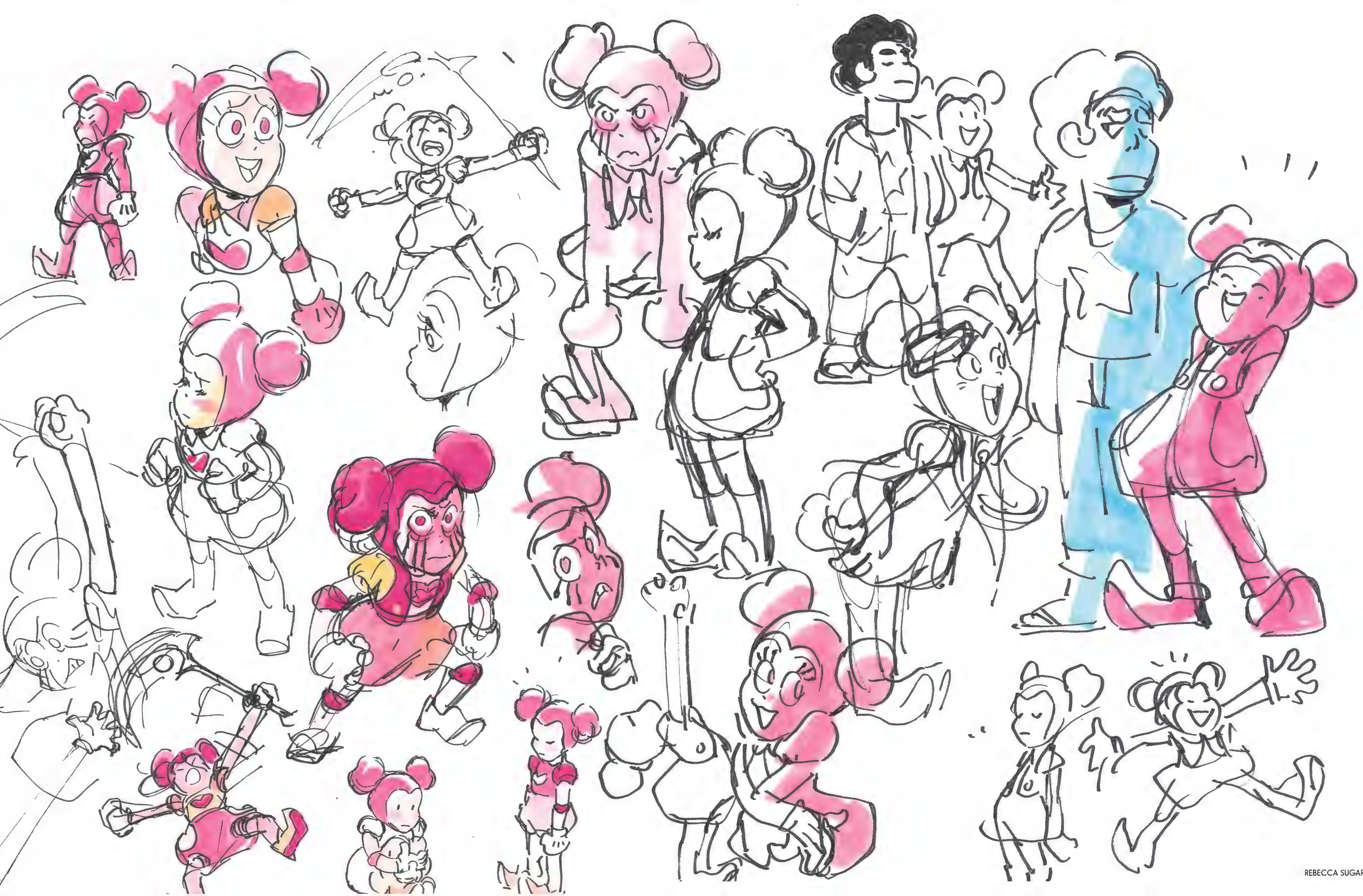




With Spinel, we started with hearts. The earliest drawings of her were just a heart with a face. We knew she needed to feel old, from a different era, frozen in time: a rubber-hose cartoon interacting with modern Cartoon Network characters. Cloying cartoon imagery that we had sworn to avoid, like bubbly hearts and cartoon eyelashes, were suddenly on the table for her.

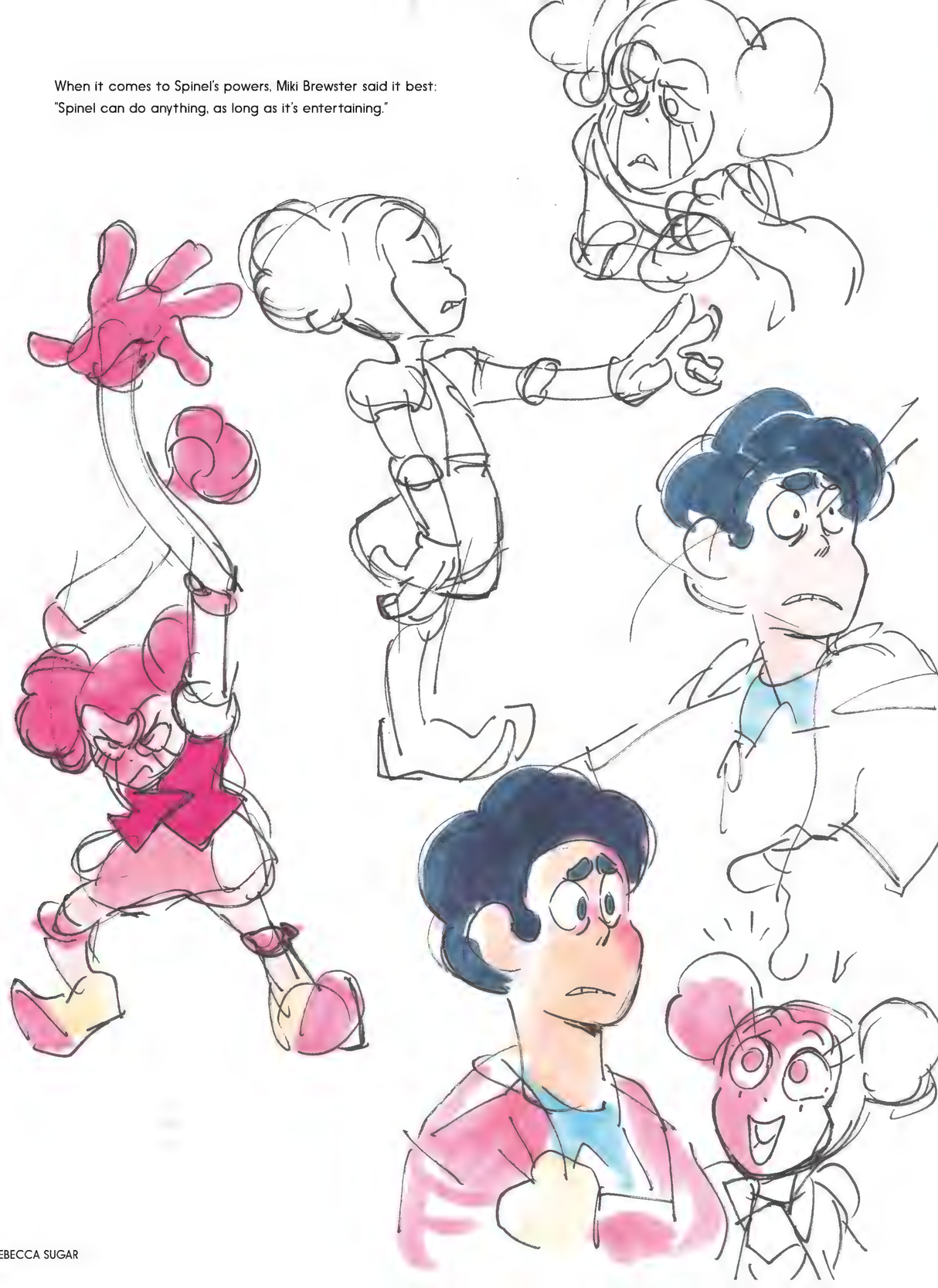
REBECCA SUGAR *(TOP, LOWER LEFT)*
JOE JOHNSTON *(LOWER RIGHT)*

When I'm inventing new characters, I tend to start out with more realistic proportions. From there I'll push them more and more cartoony until they feel on-show. These early concept drawings are from a sketchbook I had with me while traveling to write the demo songs for the movie. We had already brainstormed the heart-head Spinel in Topanga—from there I started working on this bun-hair theory. The eyelashes versus running mascara idea actually predates the right-side-up vs. upside-down heart, which dawned on me about a month later.

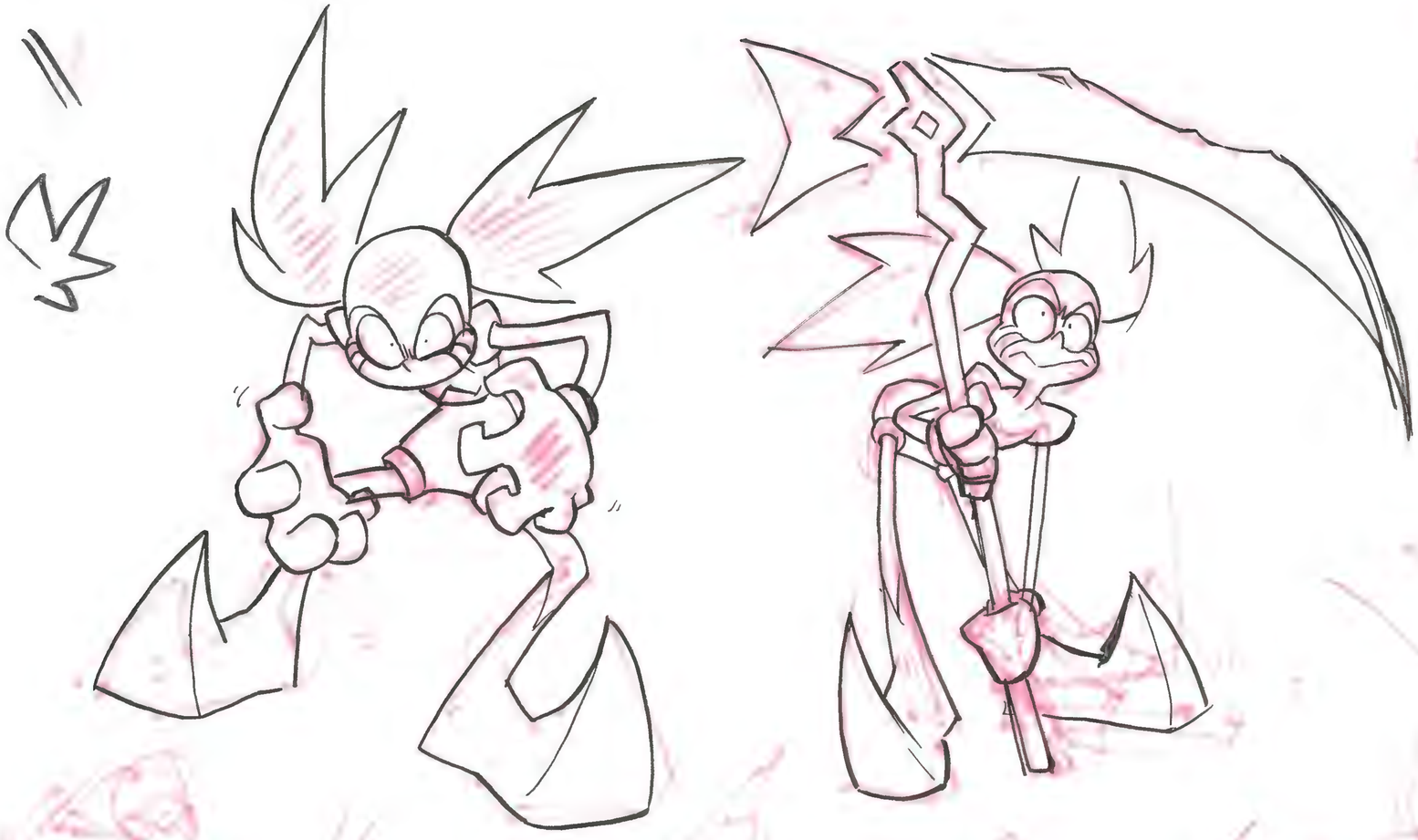


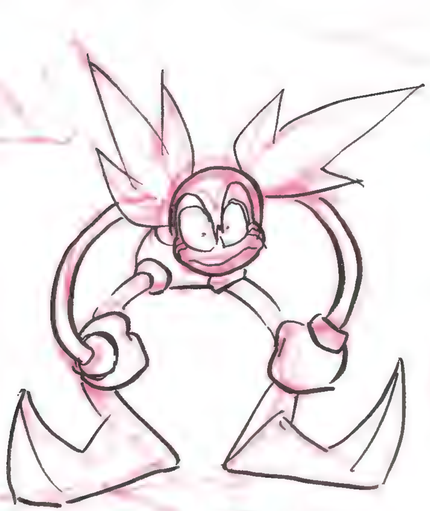
REBECCA SUGAR

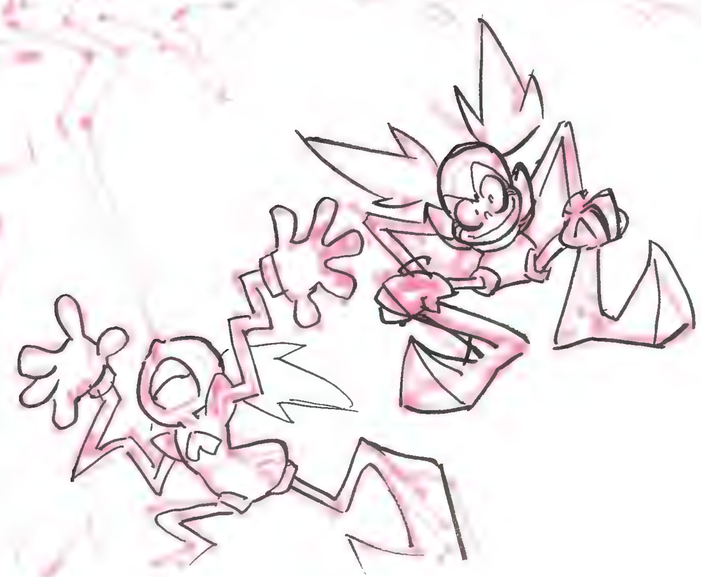
When it comes to Spinel's powers, Miki Brewster said it best:
"Spinel can do anything, as long as it's entertaining."



REBECCA SUGAR

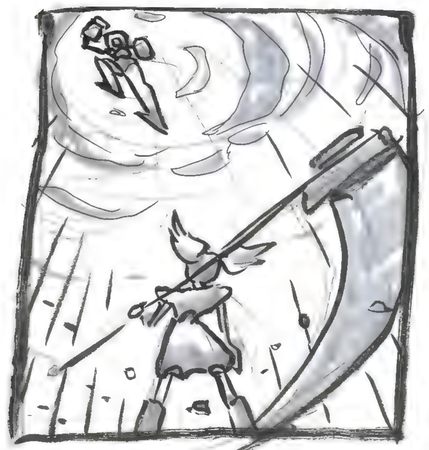


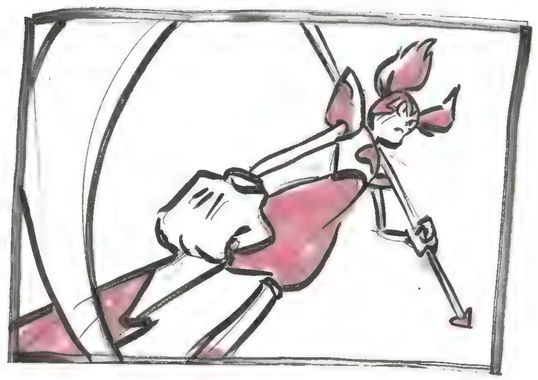


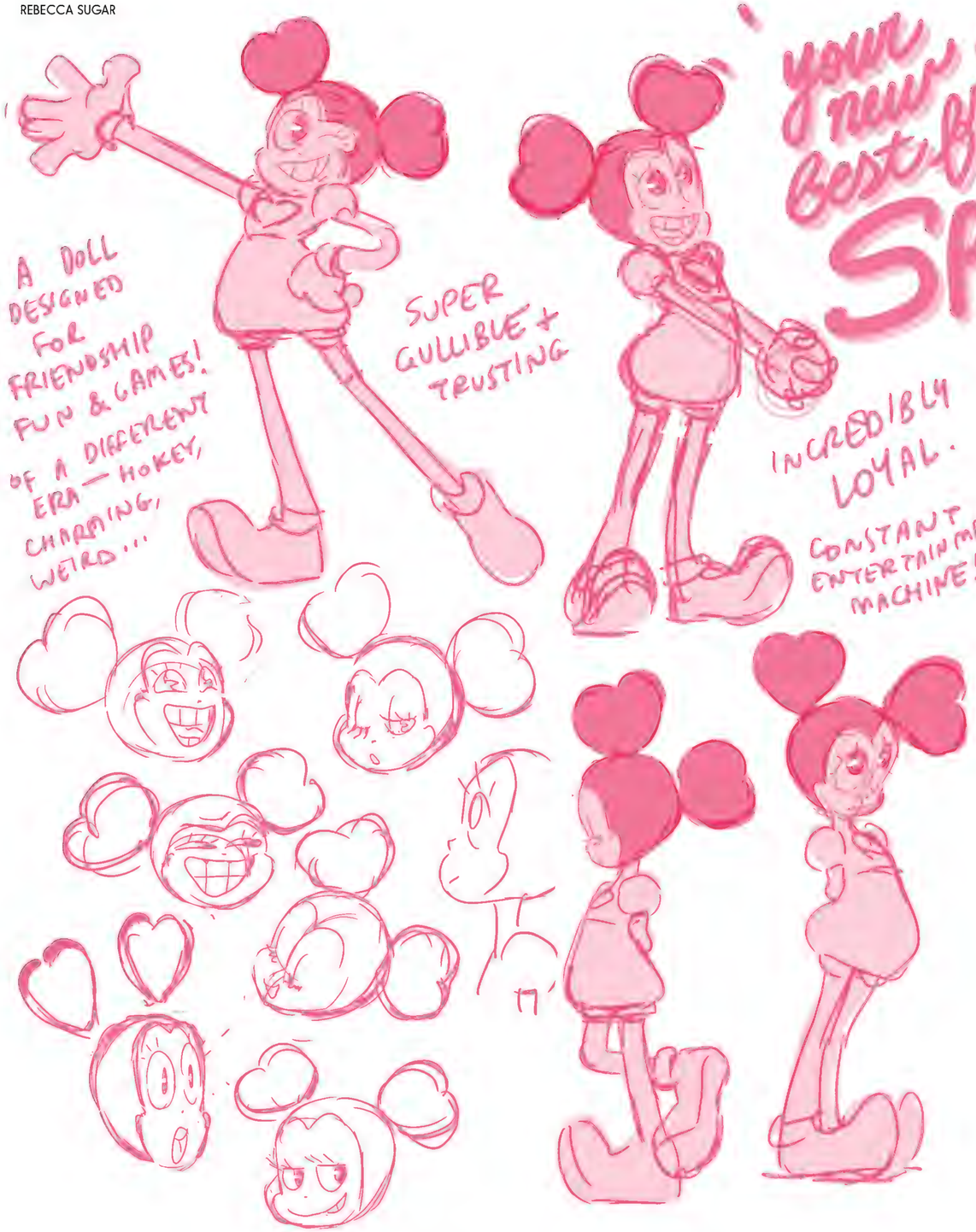


MIKI BREWSTER

JOE JOHNSTON | HILARY FLORIDO *(LOWER LEFT)*

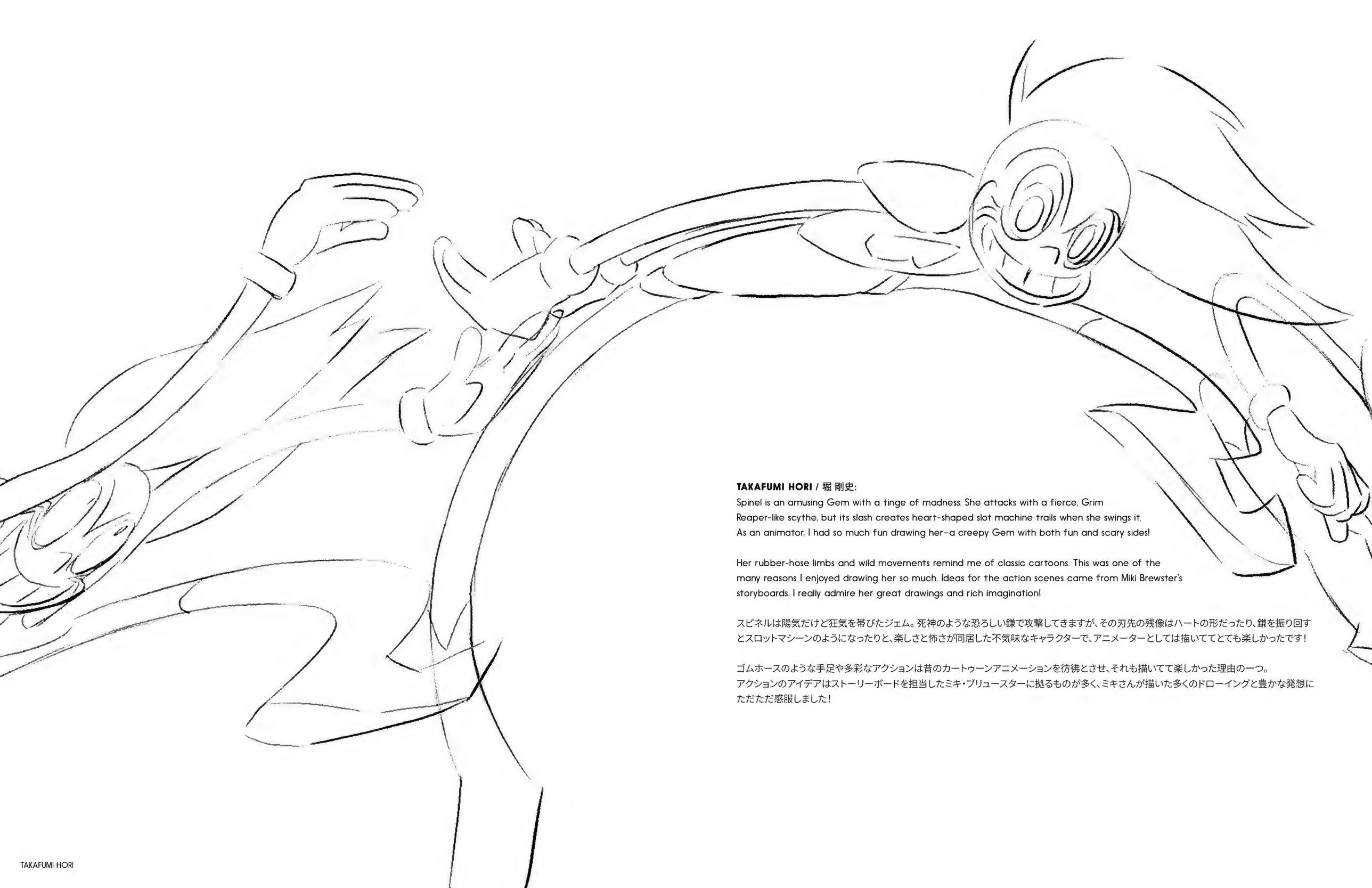





A DOLL DESIGNED FOR FRIENDSHIP FUN & GAMES! OF A DIFFERENT ERA — HOKEY, CHARMING, WEIRD...
SUPER GULLIBLE + TRUSTING
your new Best-friend Spinel
INCREDIBLY LOYAL.
CONSTANT ENTERTAINMENT MACHINE!

In terms of cartoon semiotics, Spinel is so exciting to me. I have a complicated relationship with old cartoons. I'm obsessed with animation history but I can't stand nostalgia. If I were to go back in time, I wouldn't be able to do this work. Even five years ago we couldn't tell the stories we've fought to be able to tell now.

But I'm fascinated by animation from the 30s, especially Grim Natwick's Betty Boop animation, and the classic Ub Iwerks click-track bounce. Like those old cartoons, Spinel is designed to entertain; there are aspects of her that are lovable, adorable, inscrutable, and fun, but she's also insensitive, obtuse, and problematic.



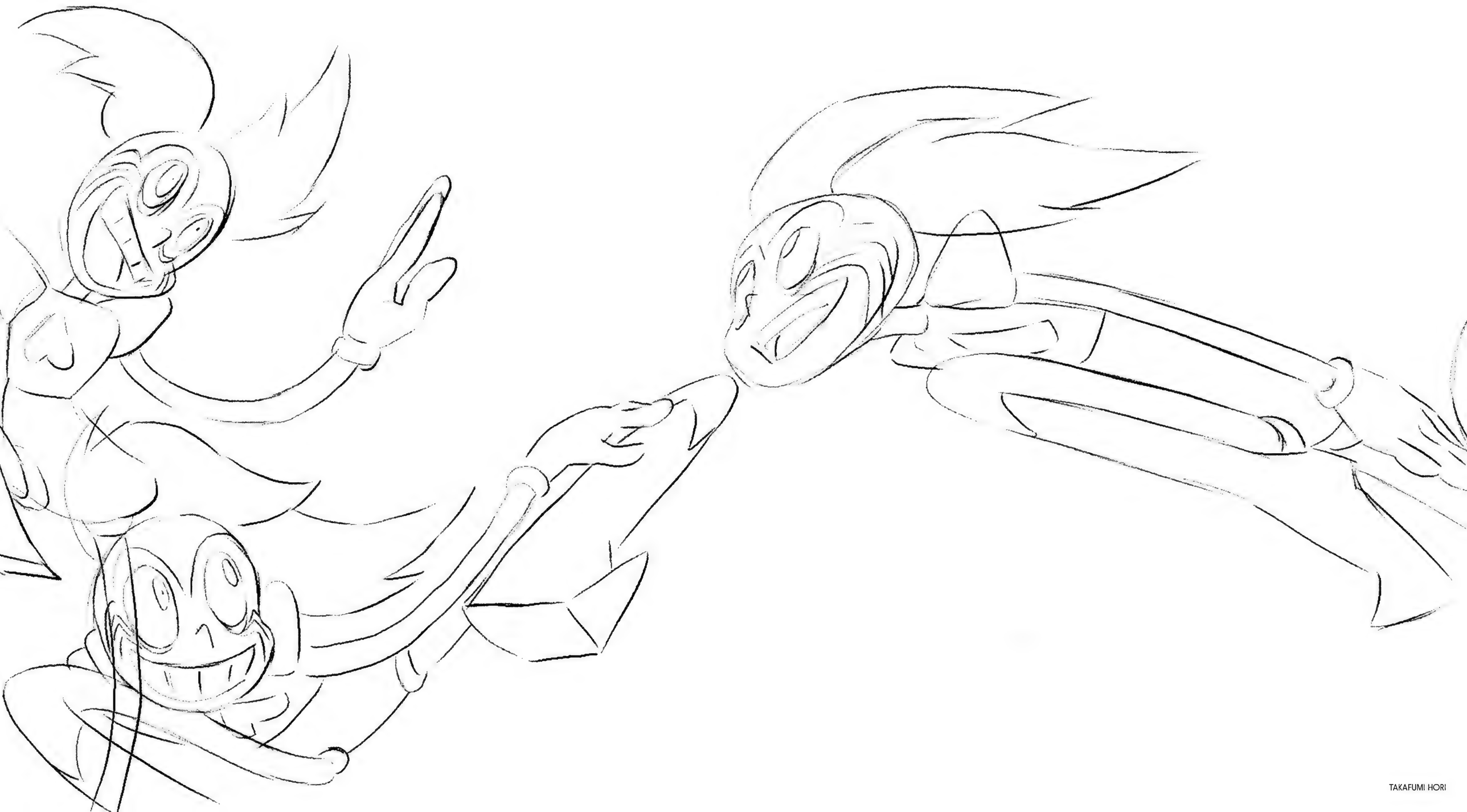
TAKAFUMI HORI

TAKAFUMI HORI / 堀 剛史:
Spinel is an amusing Gem with a tinge of madness. She attacks with a fierce, Grim Reaper-like scythe, but its slash creates heart-shaped slot machine trails when she swings it. As an animator, I had so much fun drawing her–a creepy Gem with both fun and scary sides!

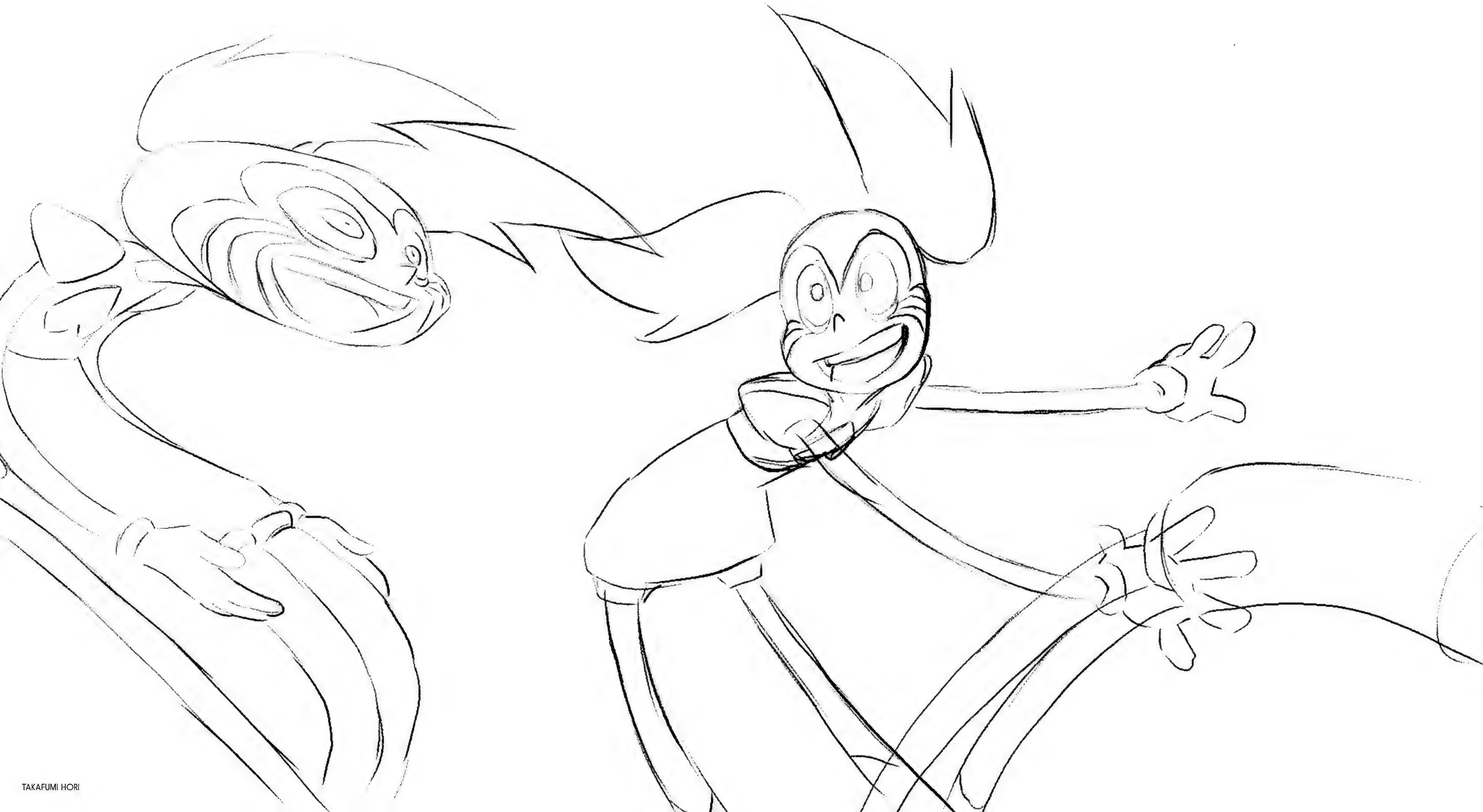
Her rubber-hose limbs and wild movements remind me of classic cartoons. This was one of the many reasons I enjoyed drawing her so much. Ideas for the action scenes came from Miki Brewster's storyboards. I really admire her great drawings and rich imagination!

スピネルは陽気だけど狂気を帯びたジェム。死神のような恐ろしい鎌で攻撃してきますが、その刃先の残像はハートの形だったり、鎌を振り回すとスロットマシーンのようになったりと、楽しさと怖さが同居した不気味なキャラクターで、アニメーターとしては描いててとても楽しかったです！

ゴムホースのような手足や多彩なアクションは昔のカートゥーンアニメーションを彷彿とさせ、それも描いてて楽しかった理由の一つ。
アクションのアイデアはストーリーボードを担当したミキ・ブリュースターに拠るものが多く、ミキさんが描いた多くのドローイングと豊かな発想にただただ感服しました！



TAKAFUMI HORI



TAKAFUMI HORI

B6

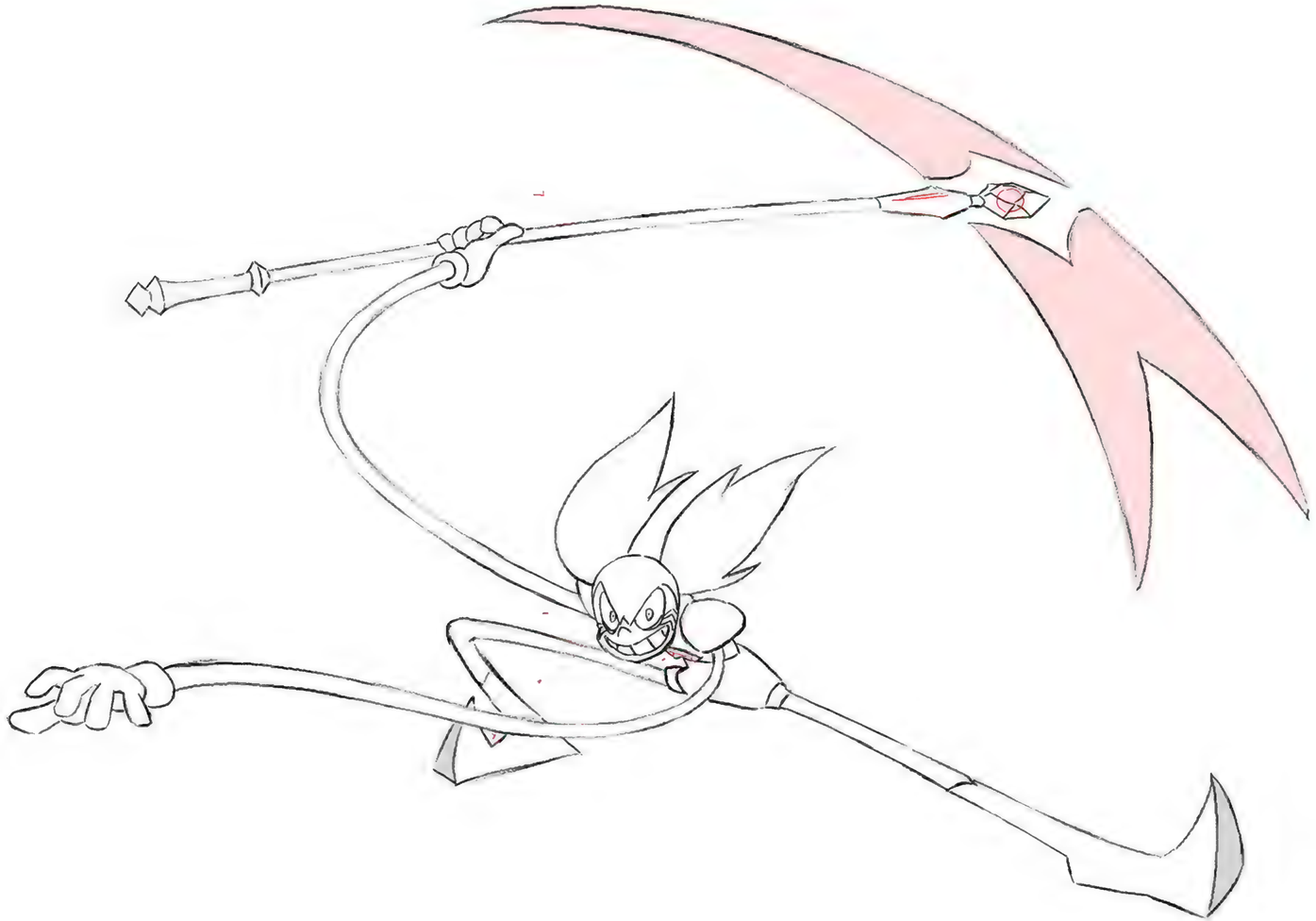
B7

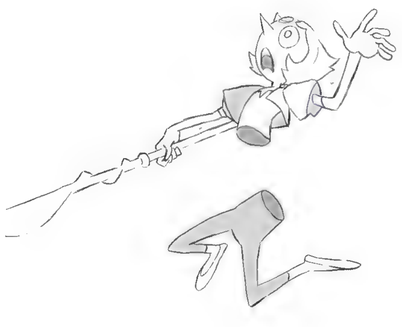
B 8

B 10

END

TAKAFUMI HORI





TAKAFUMI HORI

A(1)

A(2)

A(3)

A(4)

A(5)

A(6)

A(7)

A(8)

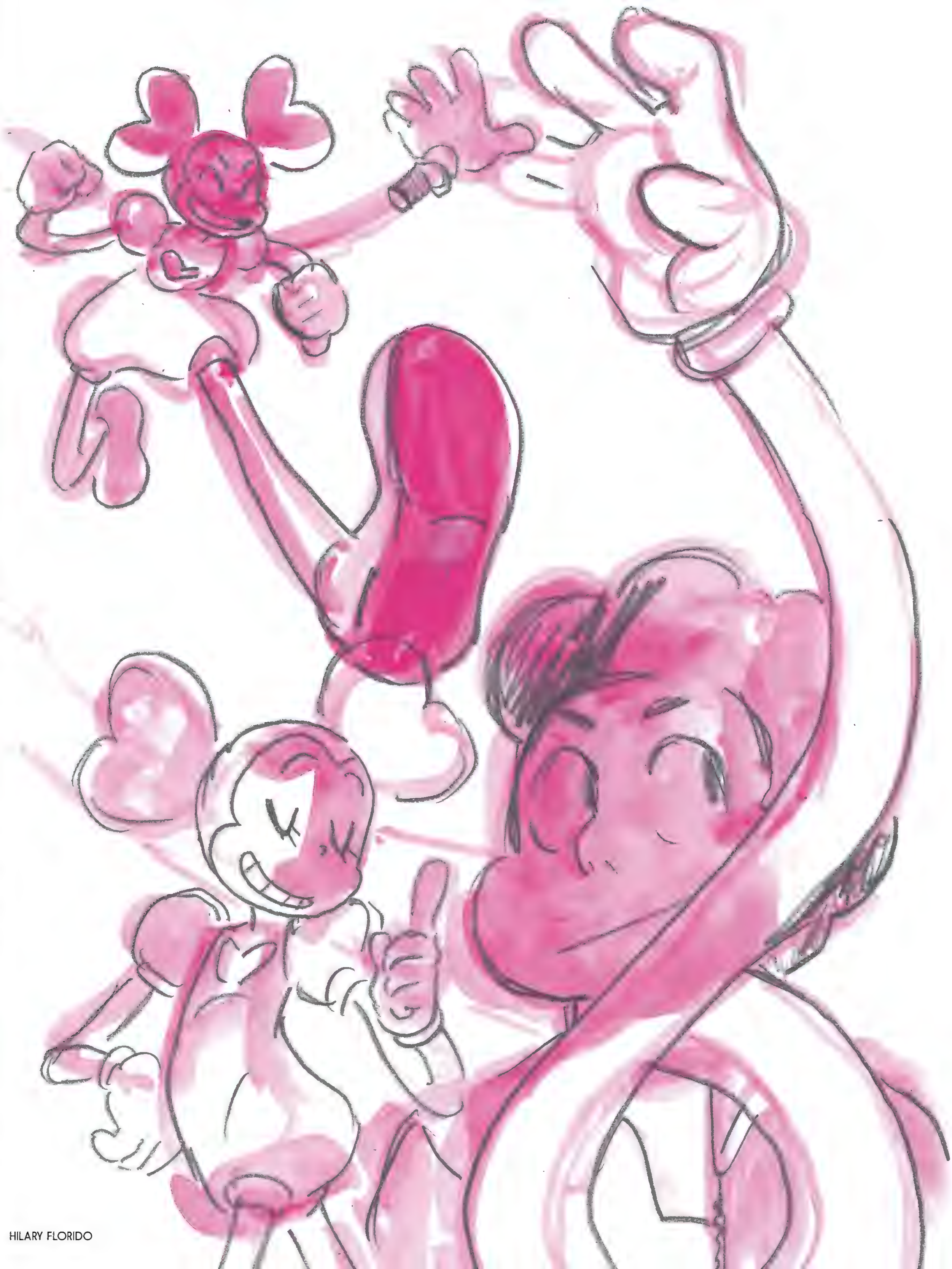
A(9)

A(10)

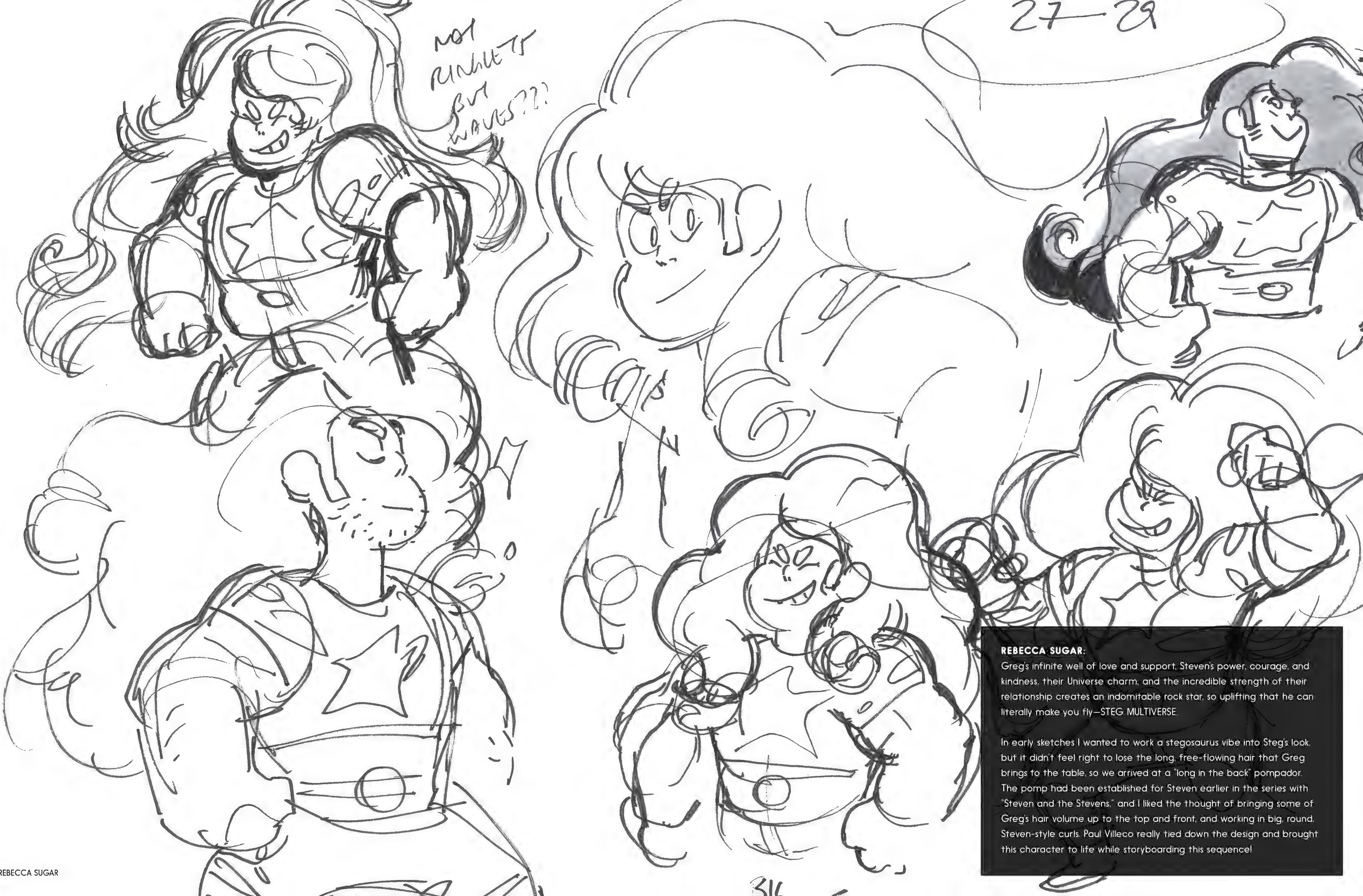
A(11)

A(12)

TAKAFUMI HORI



HILARY FLORIDO



REBECCA SUGAR

REBECCA SUGAR:

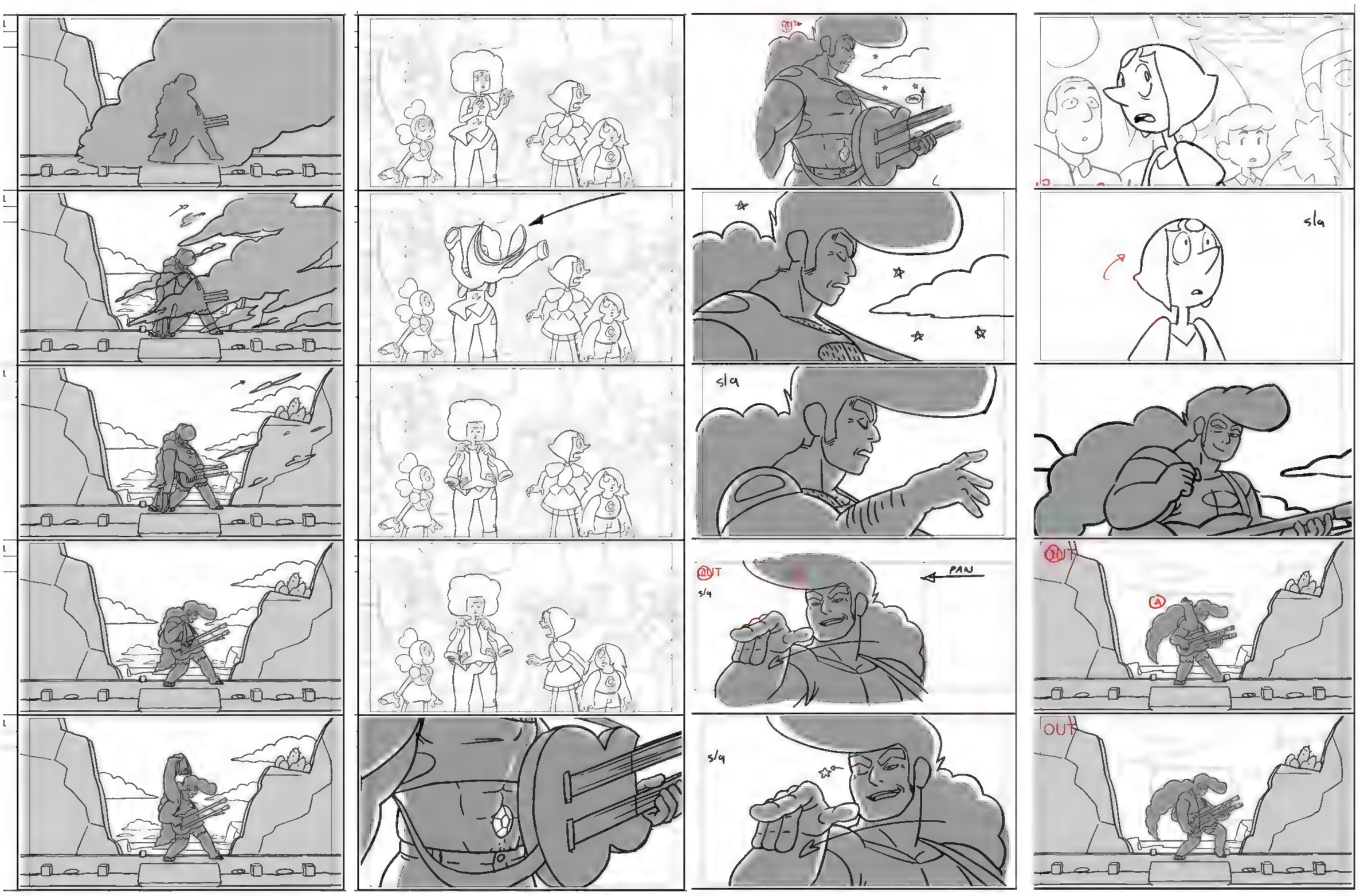
Greg's infinite well of love and support, Steven's power, courage, and kindness, their Universe charm, and the incredible strength of their relationship creates an indomitable rock star, so uplifting that he can literally make you fly—STEG MULTIVERSE.

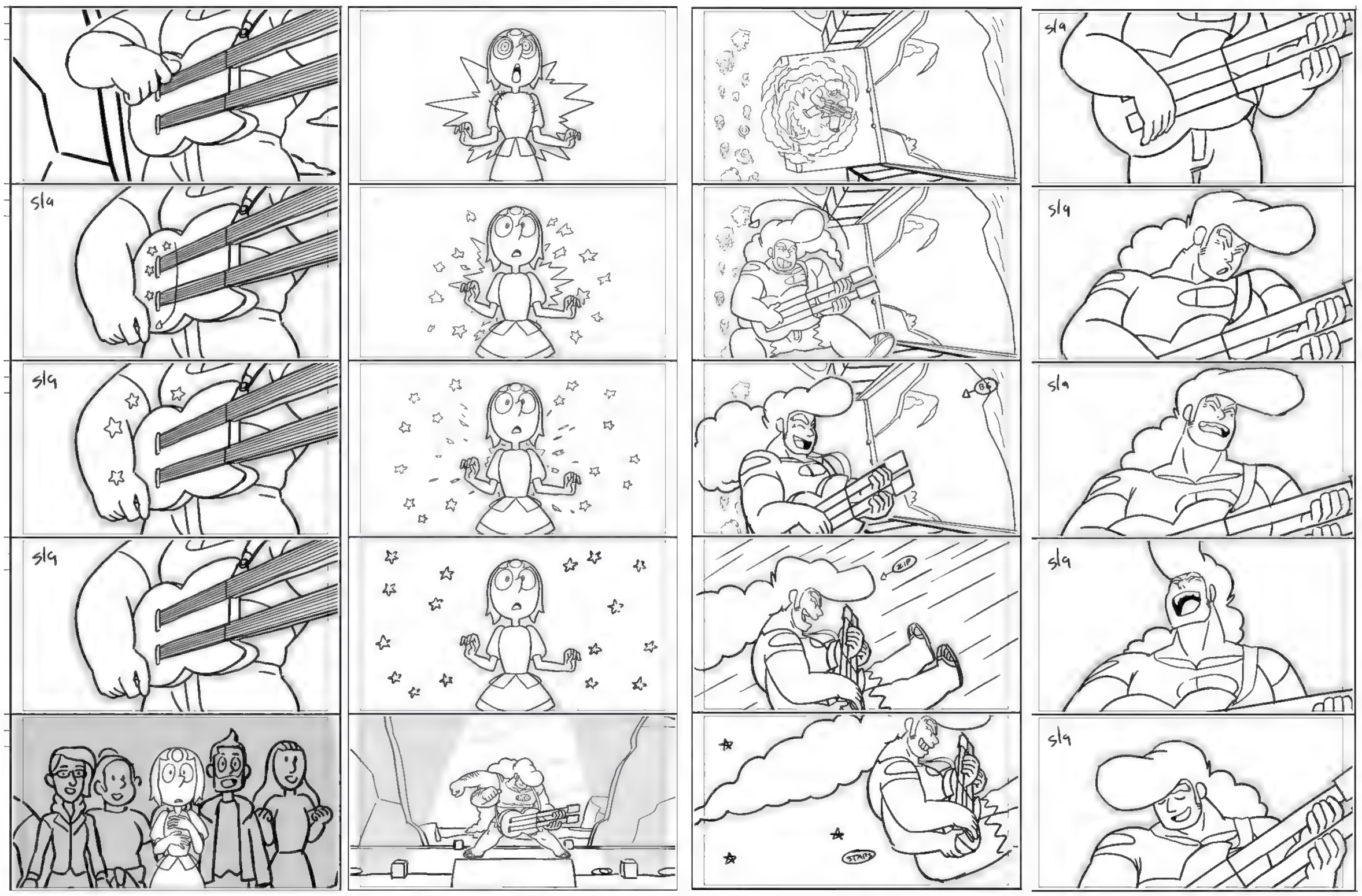
In early sketches I wanted to work a stegosaurus vibe into Steg's look, but it didn't feel right to lose the long, free-flowing hair that Greg brings to the table, so we arrived at a "long in the back" pompador. The pomp had been established for Steven earlier in the series with "Steven and the Stevens," and I liked the thought of bringing some of Greg's hair volume up to the top and front, and working in big, round, Steven-style curls. Paul Villeco really tied down the design and brought this character to life while storyboarding this sequence!

ADD ALE W/ LINE OR FACE
(W/ BRAND??)
GREEN?

REBECCA SUGAR

REBECCA SUGAR




sfx
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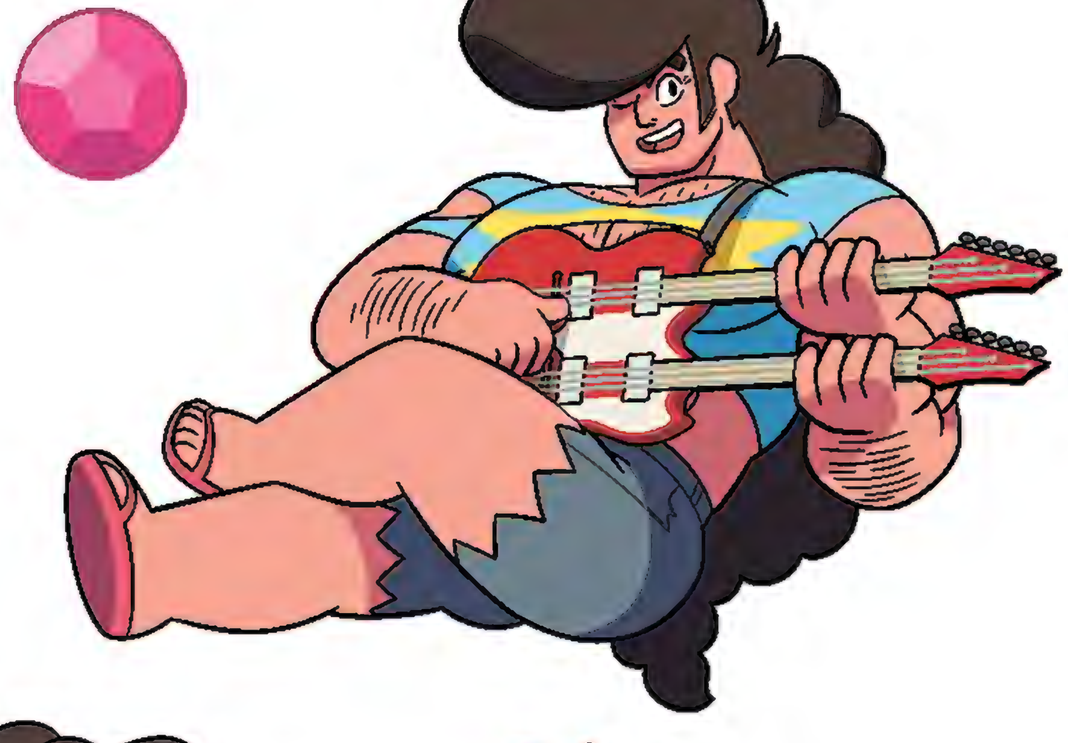
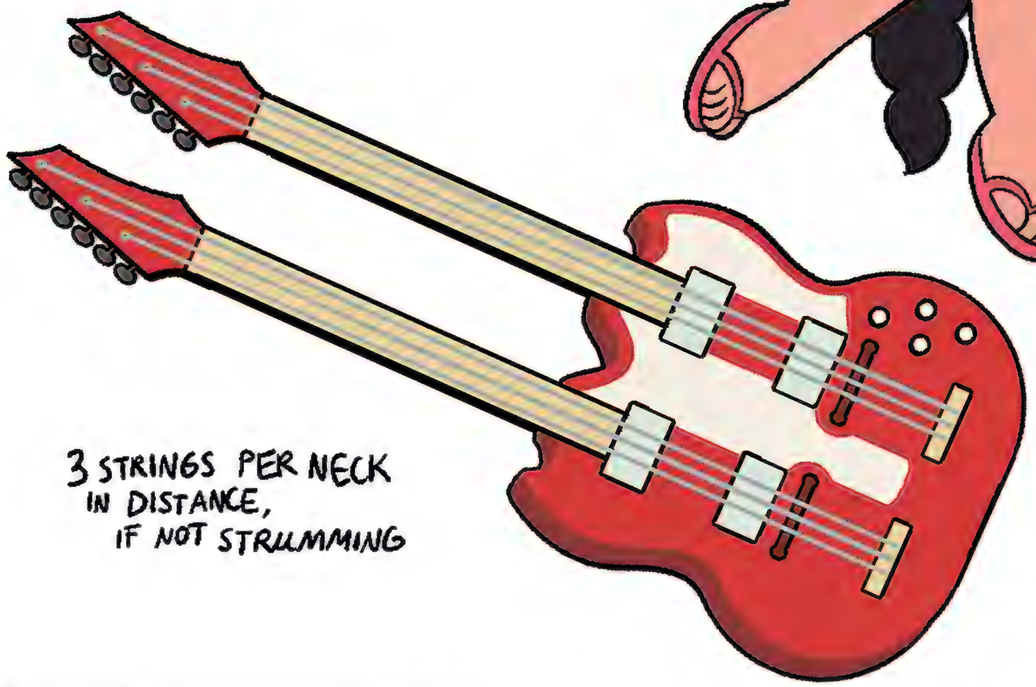




PAUL VILLECO | BECKY DREISTADT *(FINAL DESIGN)* | ASHLEY FISHER *(COLOR)*

1- MEMORY IF SPIN BEING INSTRUCTED BY PD
PD MOUTHS 'THIS'LL BE SO MUCH FUN' - SMILES

2- SPIN GOES FROM MESMERISED TO OVERJOYED
MIRRORING EACH OTHER?
SPIN MAKES A BIG SHOW OF FOLLOWING
ORDERS - PLAYFUL

3- SPIN HAPPILY IN PLACE, SEE PD WALK TO
WARP PAD

4. PD WARPS OUT

5 - → CHECK IN WITH S + REALSPIN?
↳ AT (2), SPIN NARRATES FEELINGS

SPIN WAITS IN PLACE
WIDE SHOT OF ENDLESS SKY
SPIN KIND OF LAUGHS TO HERSELF, LIKE
'WON'T THIS BE GREAT? WHAT FUN!'

6- STARTS TO DOUBT A LITTLE - VERY SLIGHT
→ DOES TIMELAPSE FIT SOMEWHERE?
SPIN GETTING HAGGARD FOR DOUBTFUL
PART - MORE PATHETIC
→ POSSIBLE 5+6 - WIDE TIMELAPSE
CUT IN FOR WEAR AND DOUBT

7. REALSPIN COMMENTING ON SCENE

8- WARP PAD, NO ONE THERE.

9- REALSPIN AND (S) START WALKING
→ POSSIBLE WATER REFLECTION HERE?

10 - REAL SPIN ADDRESSES S ?

11 - REAL SPIN AND S TURN AT MEMORY OF TRANSMISSION
SPIN NOTICES FROM HIDING SPOT

12 - REPLAY OF TRANSMITION ON SCREEN
SPIN FINALLY STANDS AND GOES TOWARD TRANSMITION IN SHOCK.

13 - REALSPIN NARRATES, S WATCHES SYMPATHETICALLY

14 - CHECK IN WITH SPIN
MAYBE SHOW CHANGE IN DEMEANOR

15 - SPIN DISAPPEARS, LEAVING ONLY REALSPIN AND S

→ OR CUT TO REVEAL REALSPIN + S ALONE
CLOSE UP ON S REACHING FOR REALSPIN
STOPS SHORT
REVEAL REALSPIN TURNS OVER SHOULDER
VILLAIN SPIN

KAT MORRIS:
When I heard the "Drift Away" demo I saw Spinel wandering the garden, searching for herself as Steven followed silently behind. She looked lost in a dream, remembering her past bit by bit, but with new insight that made it painful and humiliating. Spinel's character is so much about duality, I wanted to show her past and present selves existing at once and blur the lines of where one ended and the other began.

[Spinel]
① "Here in the garden
Let's play a game,
I'll show you how it's done.
Here in the garden
Stand very still
This'll be so much fun,"

② And then she smiled!
That's what I'm after!
The smile in her eyes
The sound of her laughter,

③ Happy to listen,
Happy to play,
Happily watching her

④ Drift away.

⑤ Happily waiting,
All on my own,
Under the endless sky,
Counting the seconds
Standing alone
As thousands of years go by,

⑥ Happily wondering,
Night after night,
Is this how this works?
Am I doing it right?

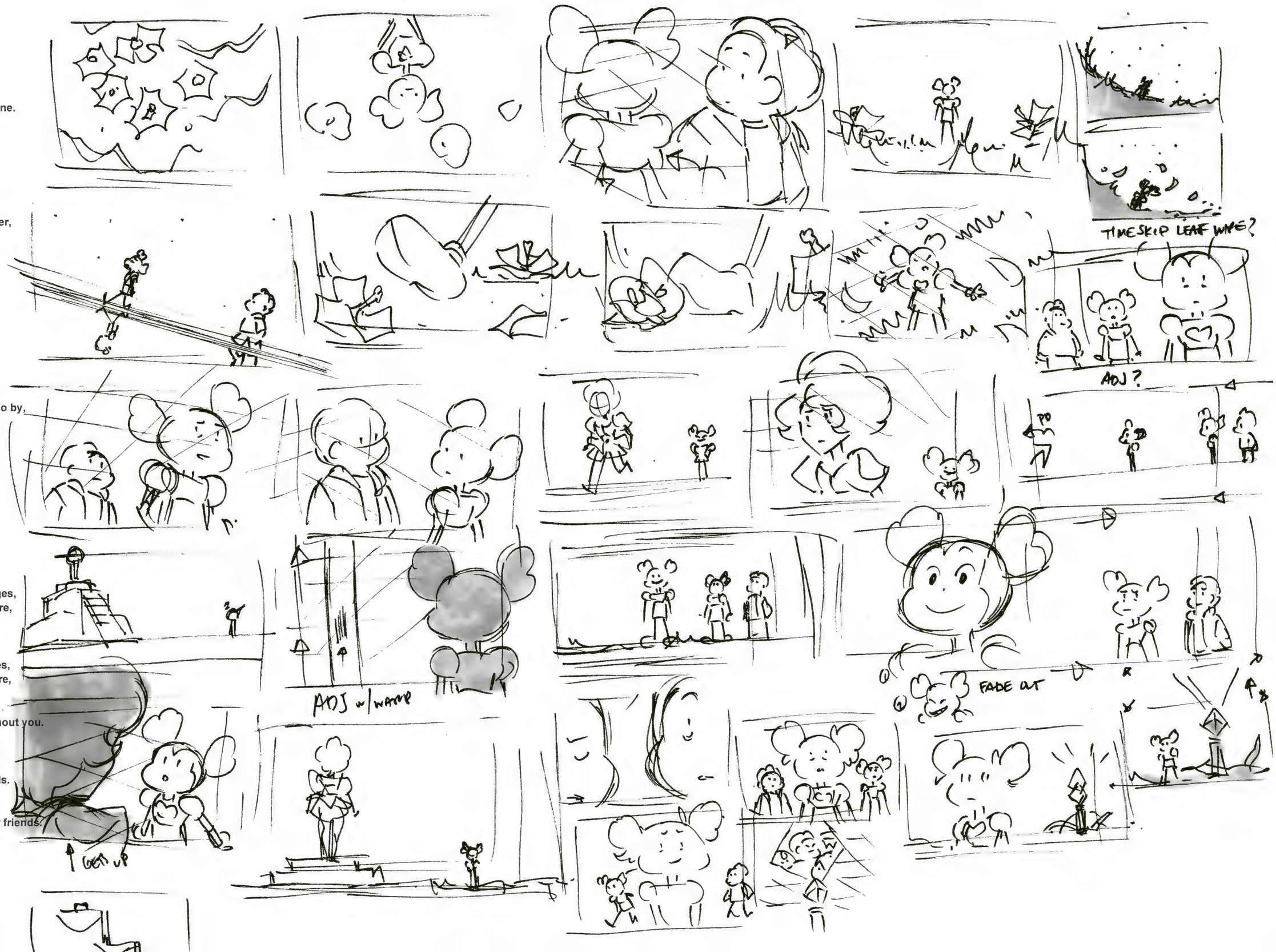
⑦ Happy to listen,
Happy to stay,
Happily watching her

⑧ Drift away.

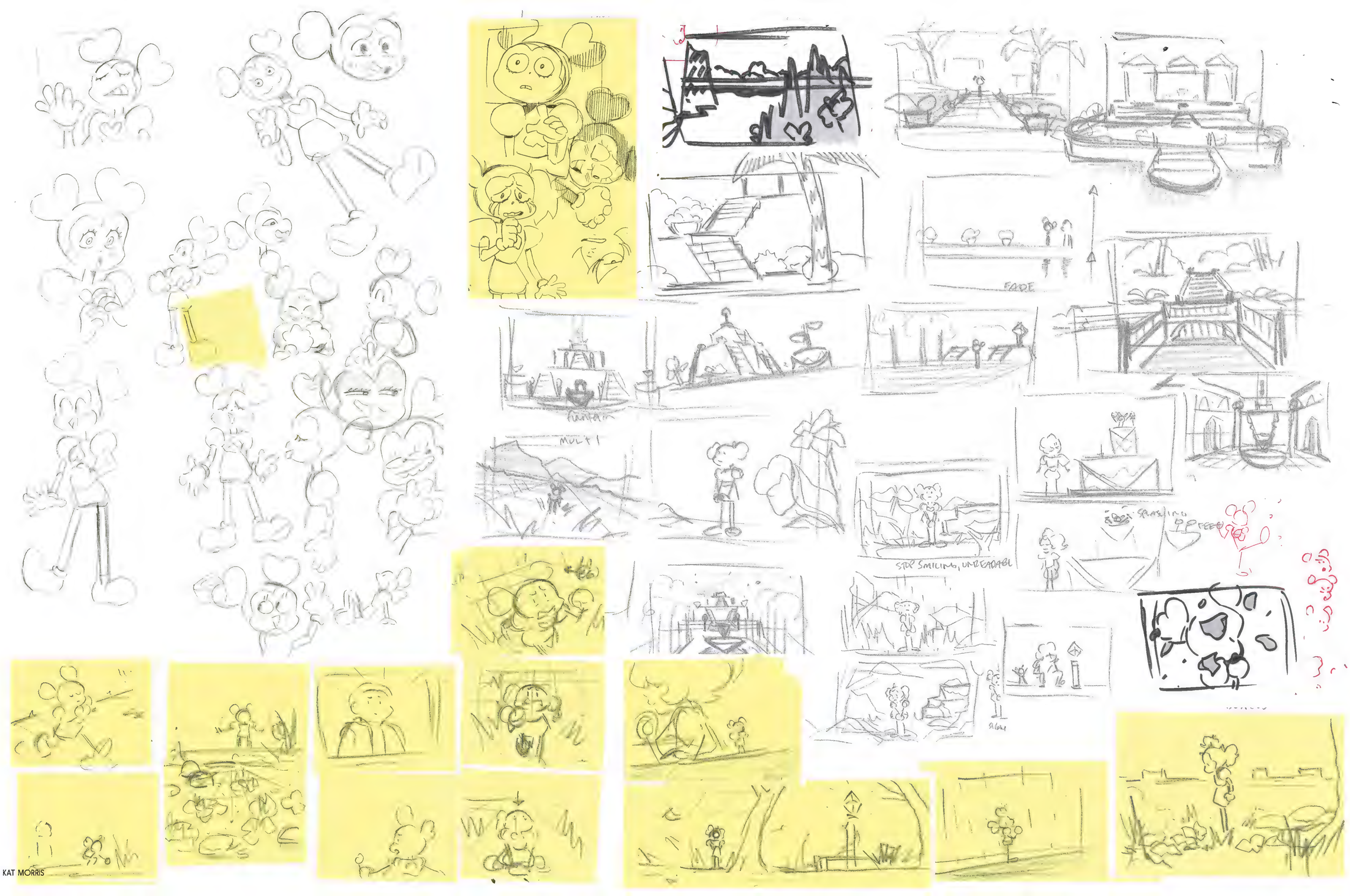
⑨ You keep on turning pages,
For people who don't care,
People who don't care
About you.

⑩ And still it takes you ages,
To see that no one's there,
See that no one's there,
See that no one's there,
Everyone's gone on without you.

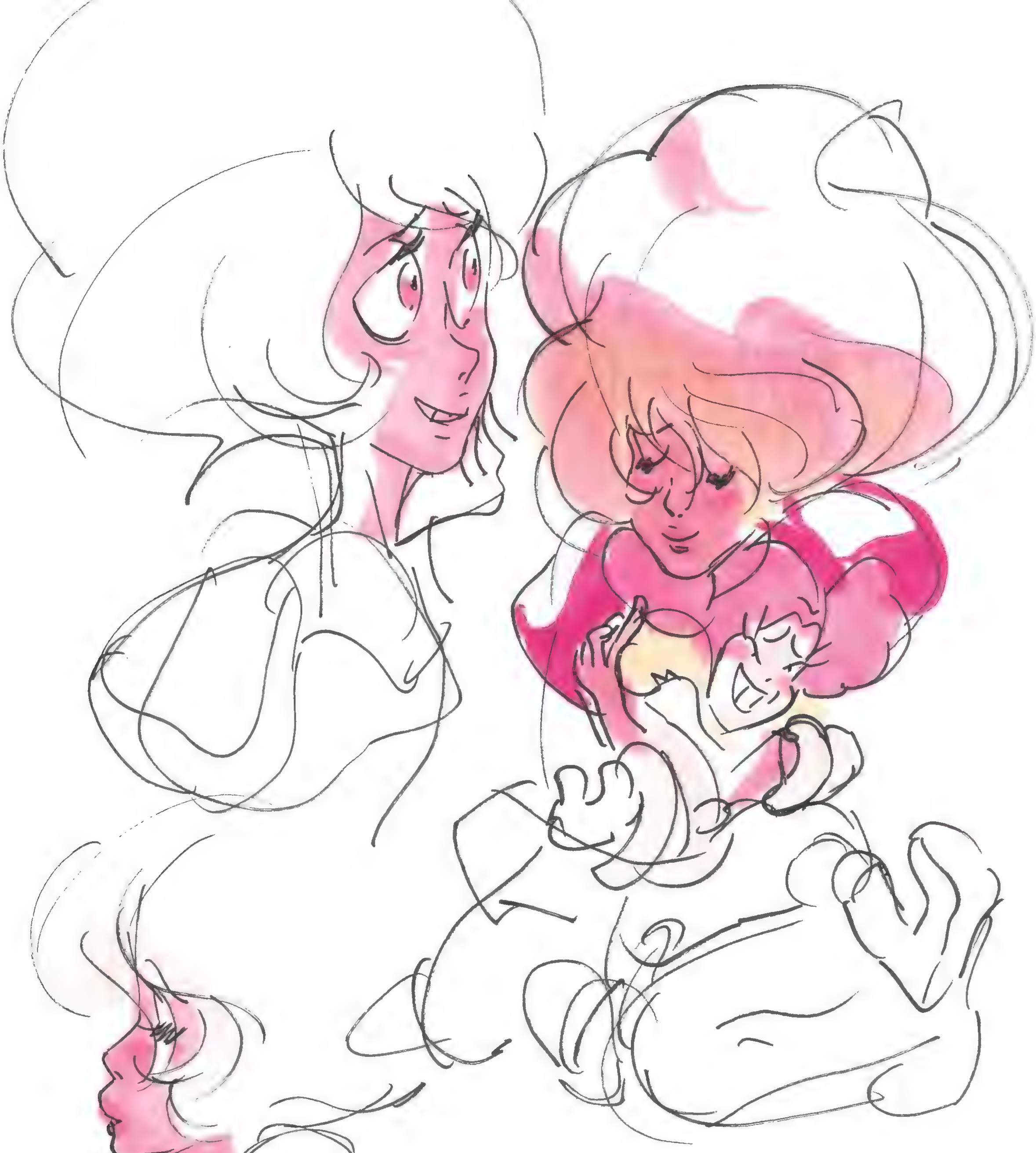
⑪ Finally something,
Finally news,
About how the story ends.
⑫ She doesn't exist now
Survived by her son
And all of her brand new friends.



KAT MORRIS



KAT MORRIS



REBECCA SUGAR:

Spinel is also based on a stuffed animal that I left in the garden when I was a kid. I found it months later, lying on its back. It was a black rabbit, but because it had been left out in the sun, its belly had faded to a light gray. It wasn't better or worse, just different. It was the first moment I realized that things could change without me, even if they stayed completely still.

I wrote a song about it for *Adventure Time*, called "Everything Stays." Partway into working on the movie, while drawing Spinel, it suddenly hit me that I was writing about this toy again. I suppose I still feel guilty for being so careless with something I thought I loved so much.

REBECCA SUGAR

REBECCA SUGAR

EXT

OUT

OUT

JUMPS IN FRONT OF SUNSET

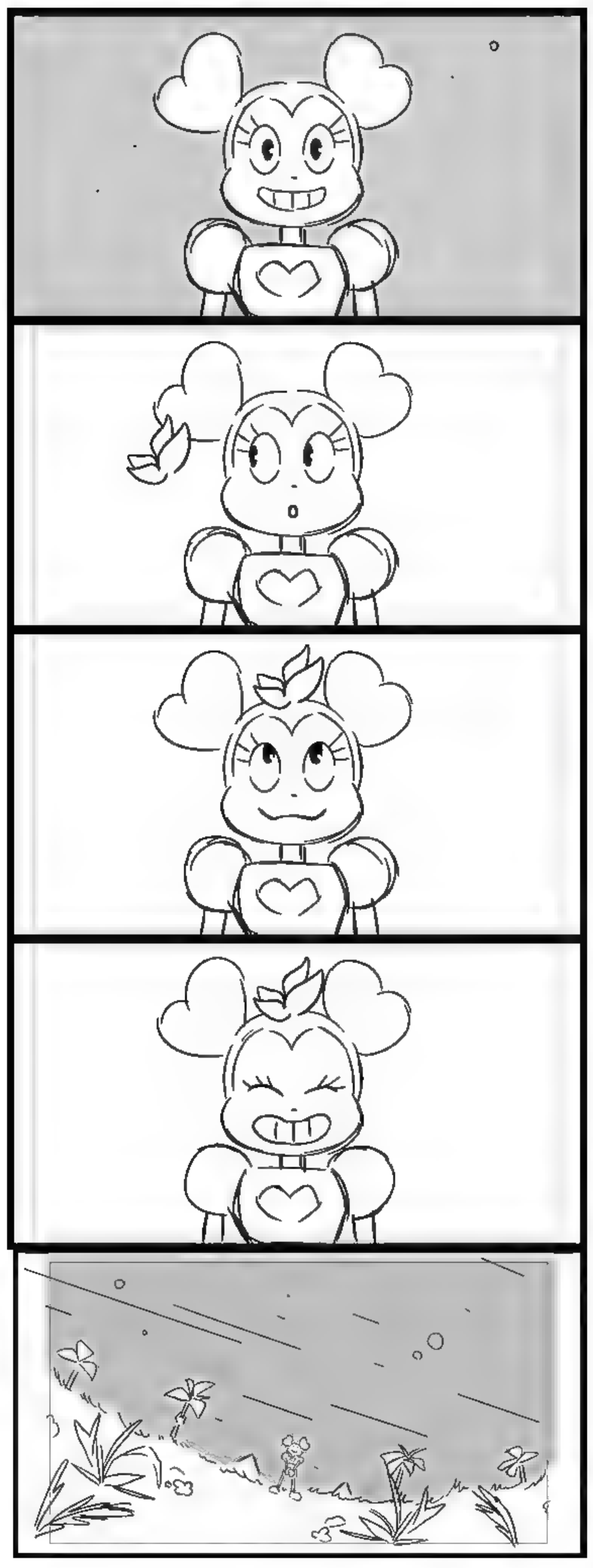
IN

B6

B6

OUT

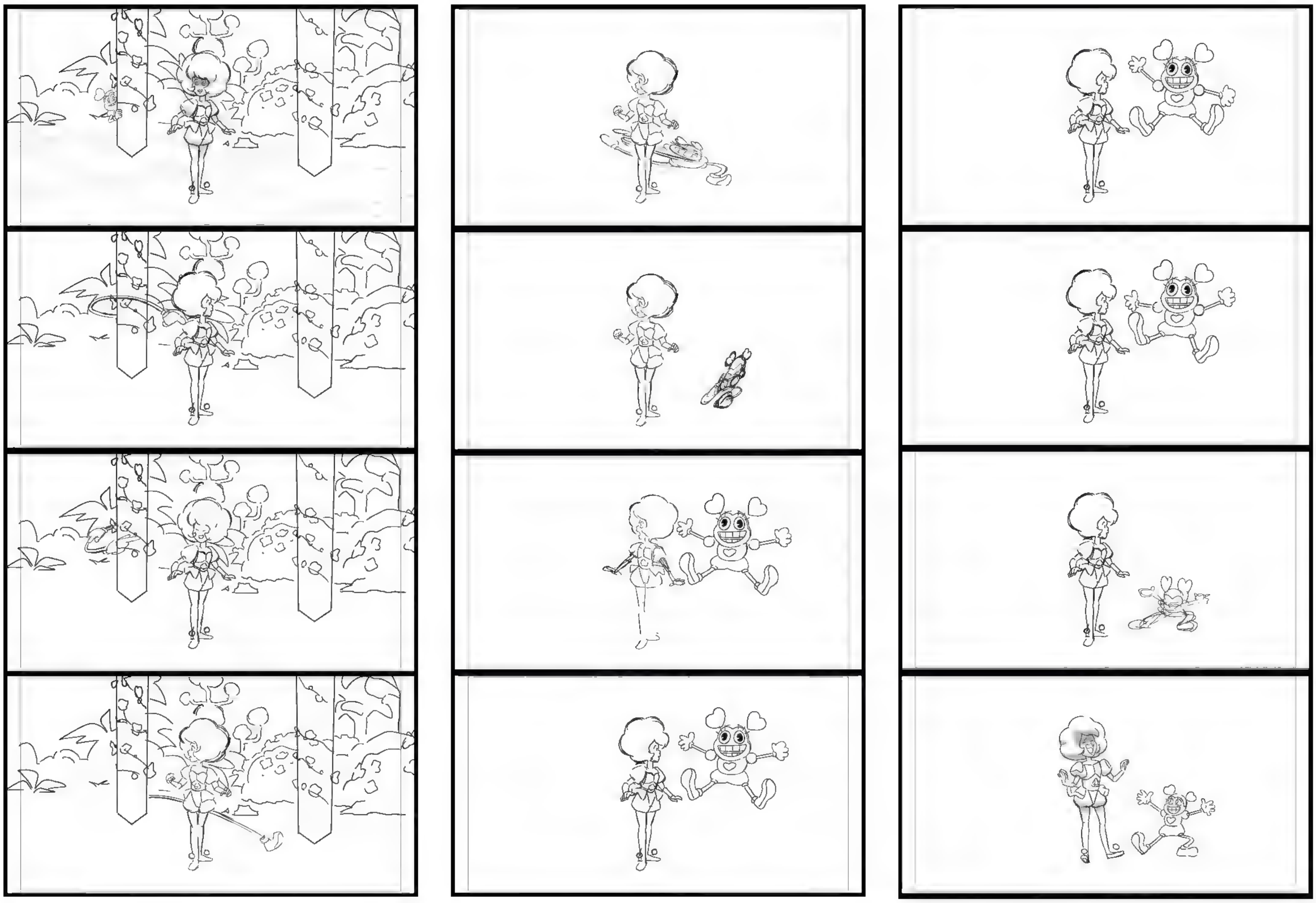
KAT MORRIS

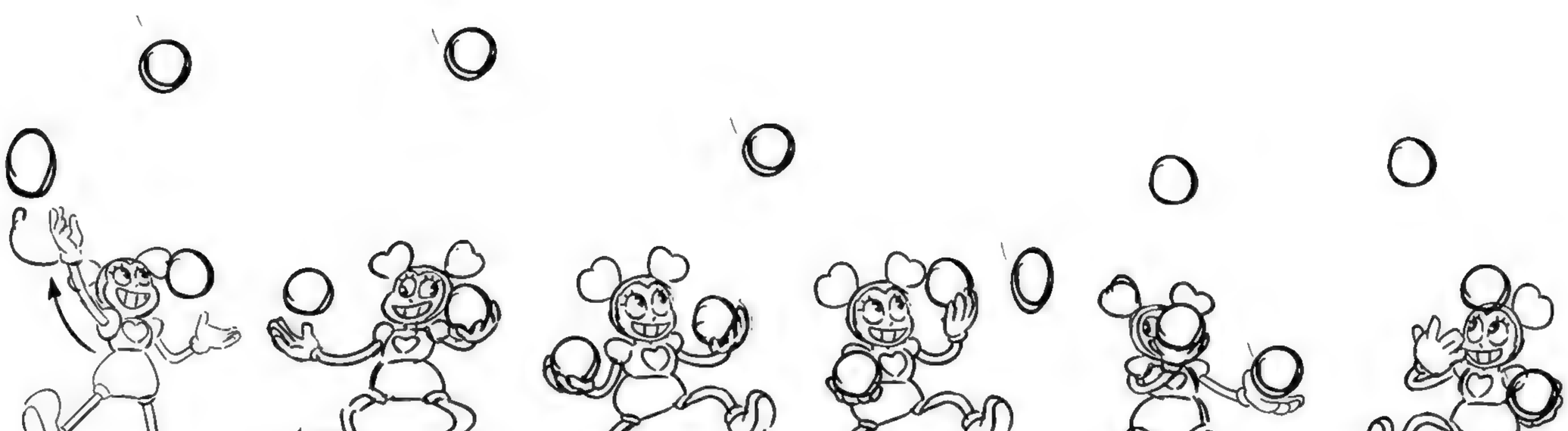


B6
B6

SPINCL-!

OUT





REBECCA SUGAR

JULIAN DE PERIO | PATRICK BRYSON

Drift Away

from the *Steven Universe* movie

Rebecca Sugar & Aimee Mann

Moderately

G G7 C Cm

Here in the gar- den, let's play a game. I'll show you how it's done.

5 G G7 C Cm

Here in the gar- den, stand ve-ry still. This-'ll be so much fun.

9 Em B G

And then she smil- ed, that's what I'm_ af - ter, the smile in her_ eyes, the

12 A G Dm

sound of her_ laugh- ter. Hap - py to lis- ten,_ hap - py to play,

15 C Cm D G G

hap-pi-ly wat-ching her drift_____ a way.___ Hap-pi-ly wai-ting

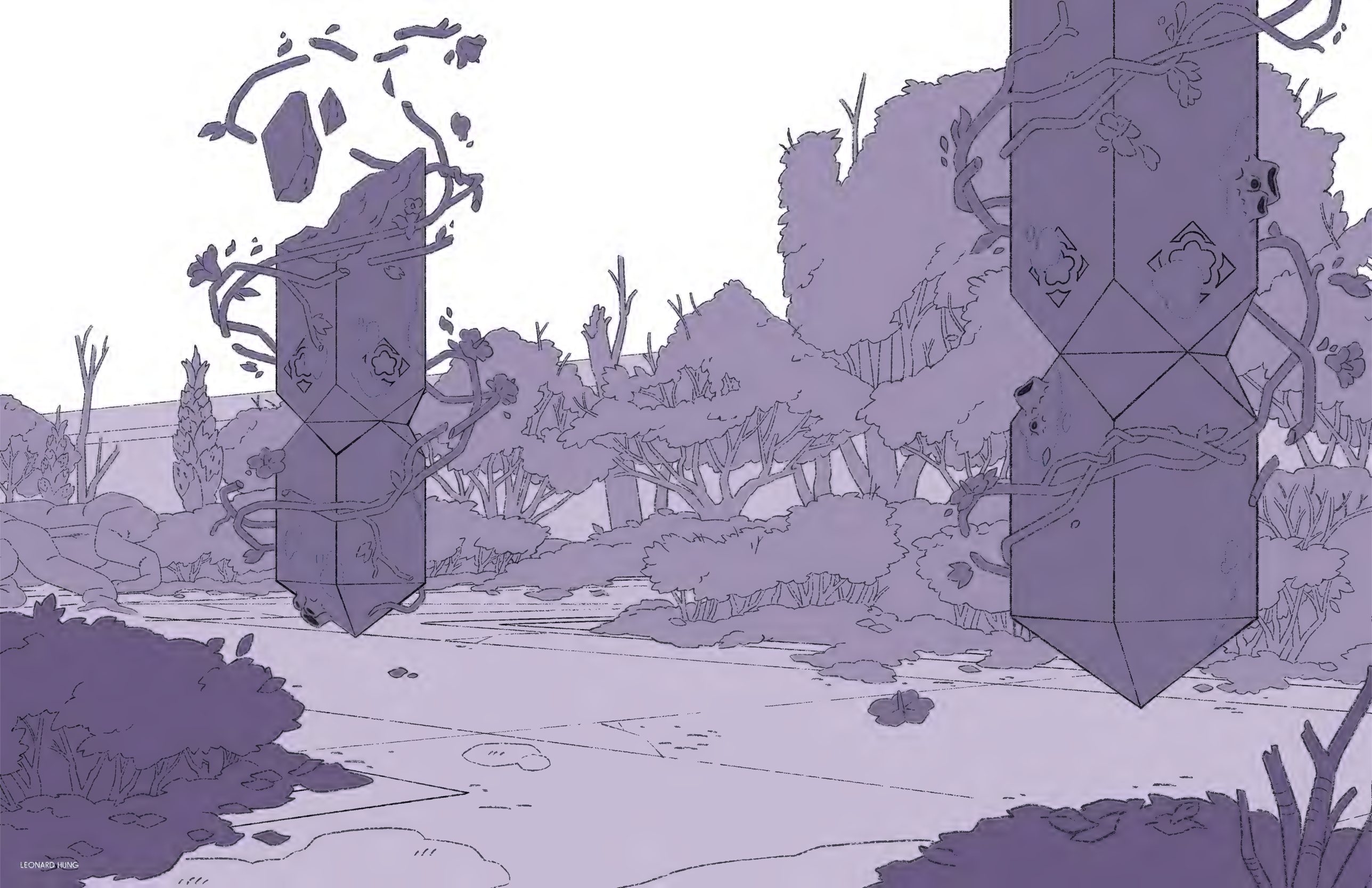
21 G7 C Cm G

all on my own un der the end-less sky. Coun-ting the se- conds,

25 G7 C Cm Em

stan-ding a- lone____ as thou-sands of years go by. Hap-pi-ly won-dering

JULIAN DE PERIO



LEONARD HUNG

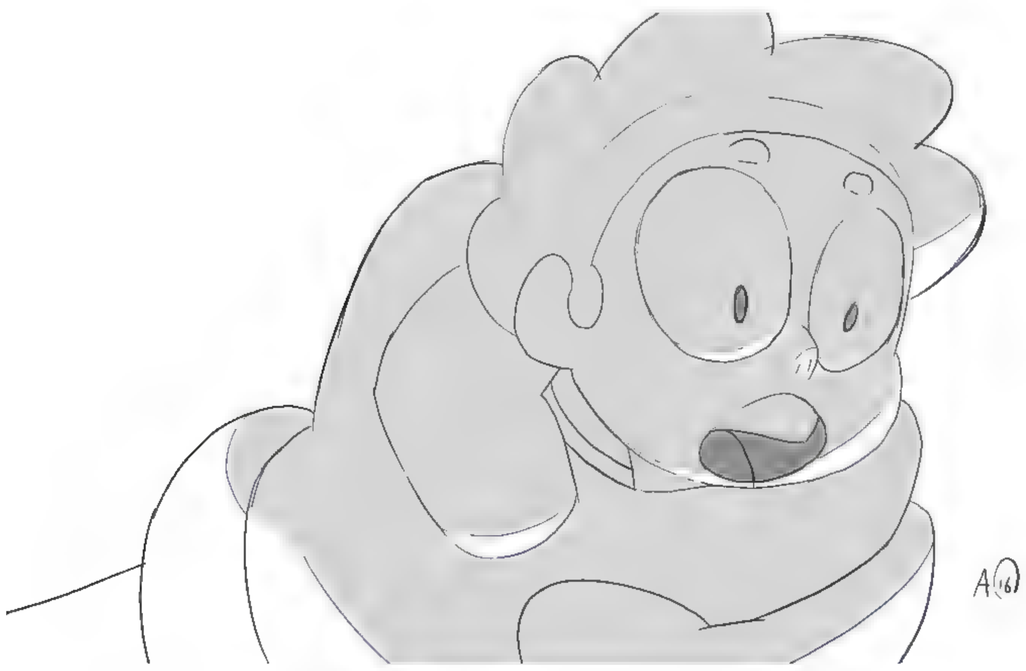
TAKAFUMI HORI / 堀 剛史:

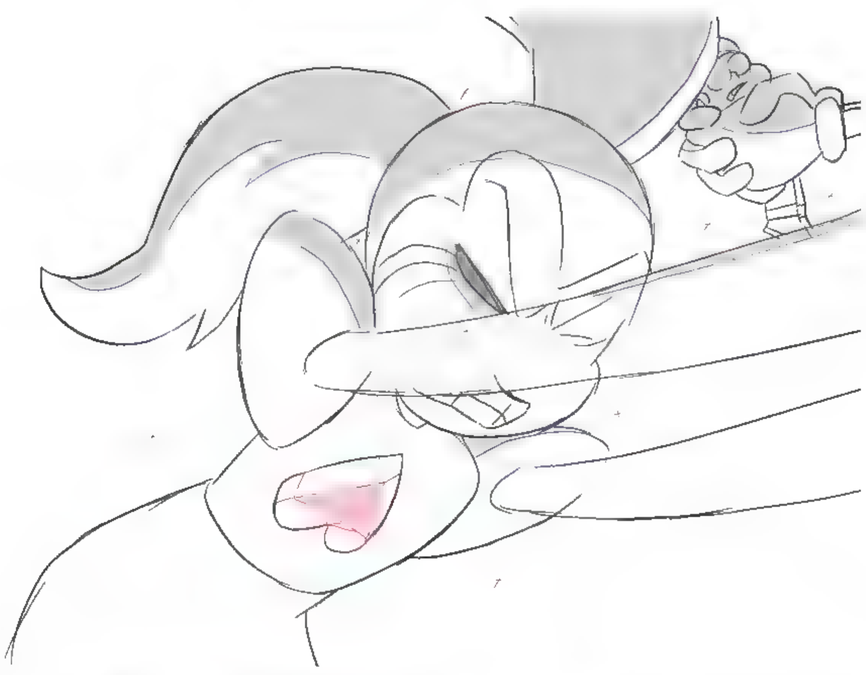
Jeff Liu storyboarded this fight sequence between Steven and Spinel. For the people (including me) who have been watching this show, there is no doubt about Jeff's incredible ideas and representation skills. This is another simply amazing sequence by him! Spinel's actions are awesome, and both Steven and Spinel's facial expressions convey their feelings very well!

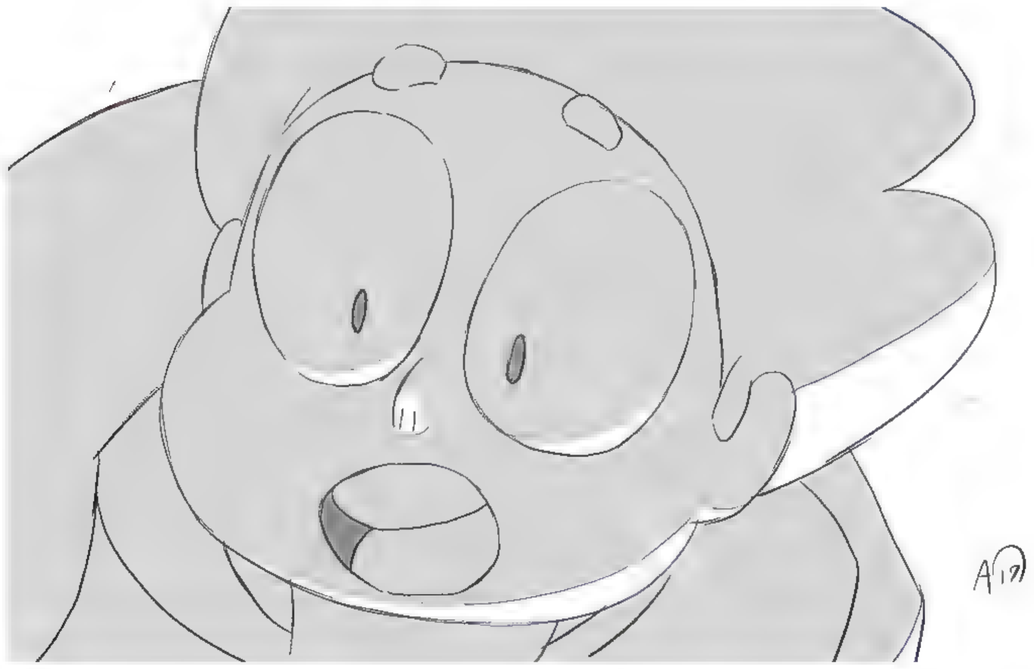
Though Spinel's battle style is comical, like when her hands get bigger and she spins 'round and 'round, I worked hard to ensure my drawings would not ruin the tense atmosphere.

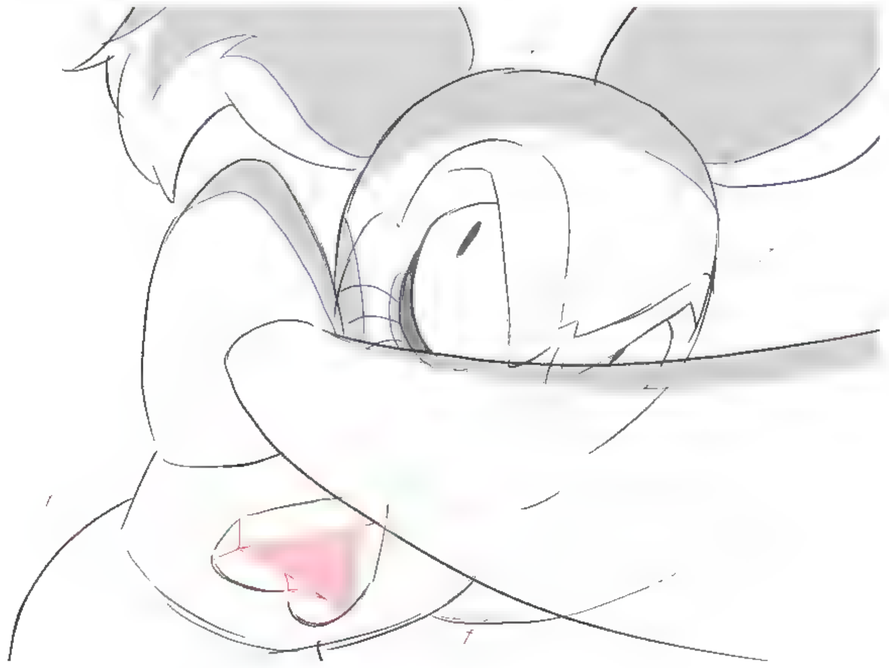
スティーブンとスピネルの決闘はジェフ・リウがストーリーボードを担当。
ジェフさんのアイデアや表現力はこの作品を観てきた人たち（もちろんぼくも）で疑う者はいないだろうし、このシーンも素晴らしい内容です！

スピネルのアクションもそうだけど、二人の想いがにじみ出る表情もとても良いですよね！
スピネルの攻撃表現は手が大きくなったりクルクル回ったりとコミカルなのですが、このシーンでは戦いの緊張感を損なわないよう上手く描けたのではないかと思ってます。









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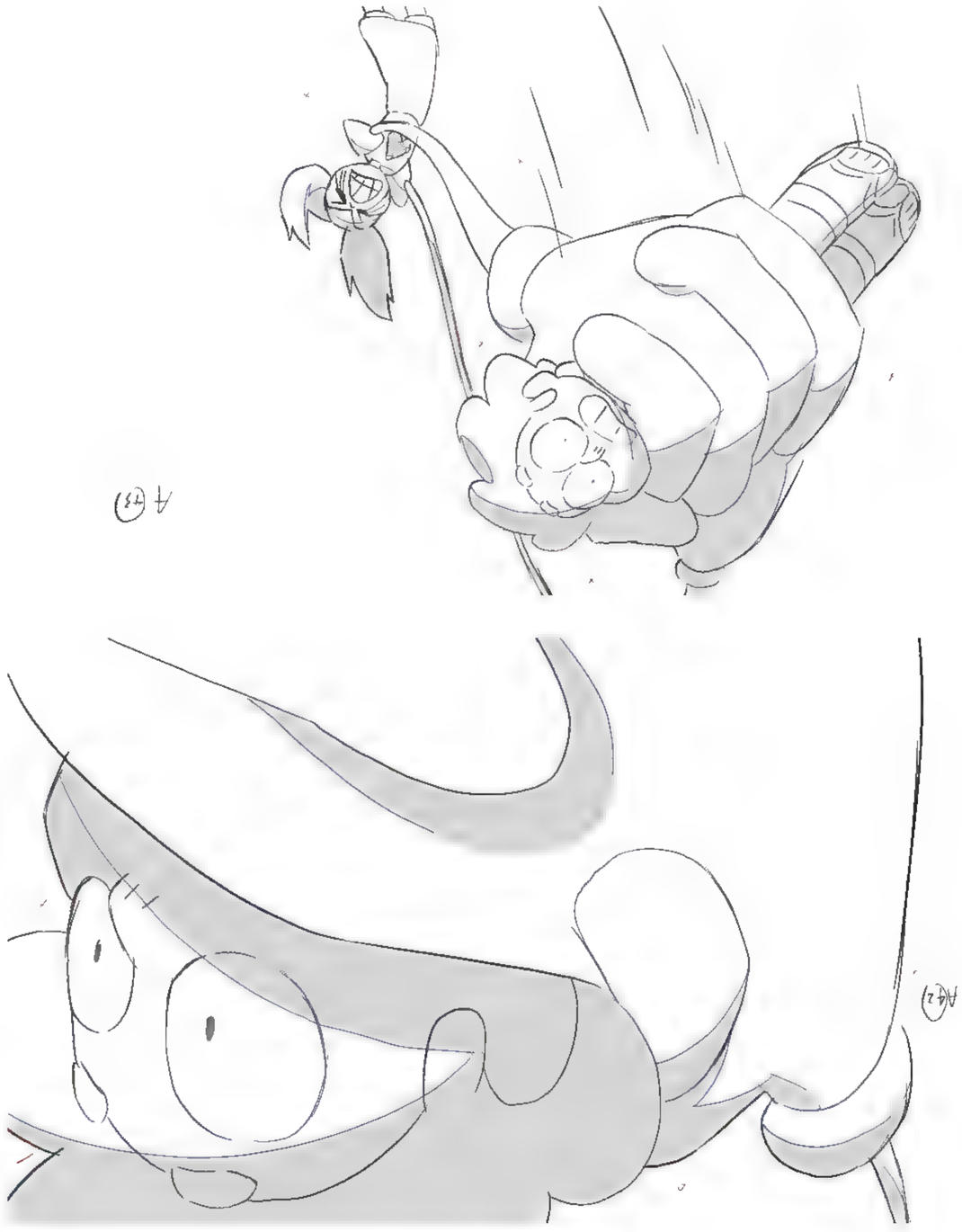
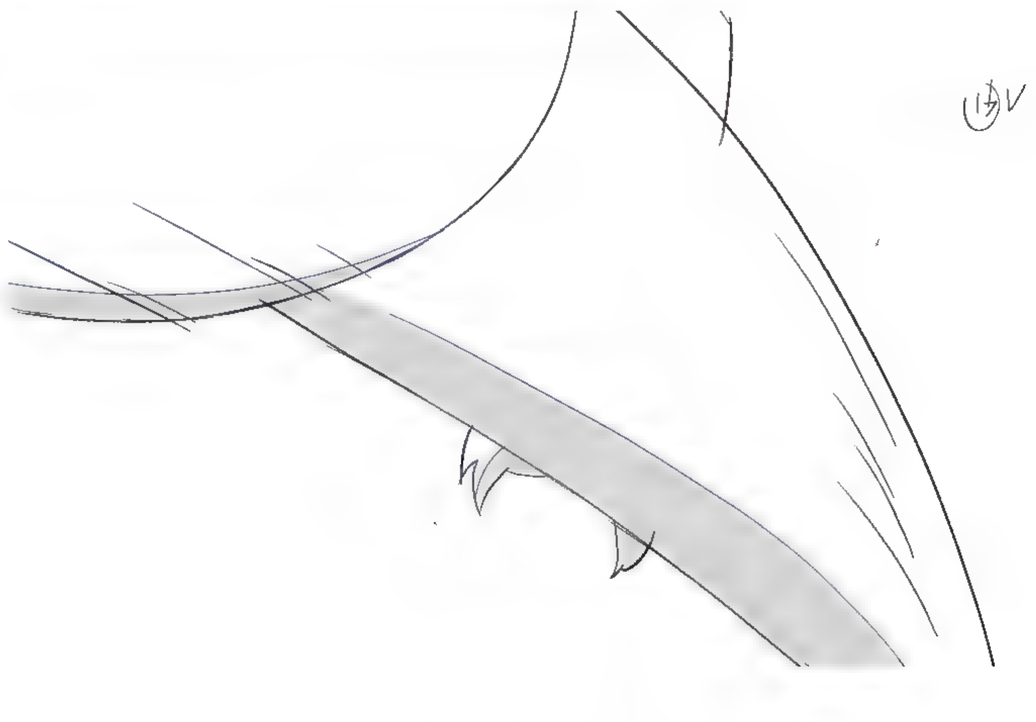


A(72)

A(71)



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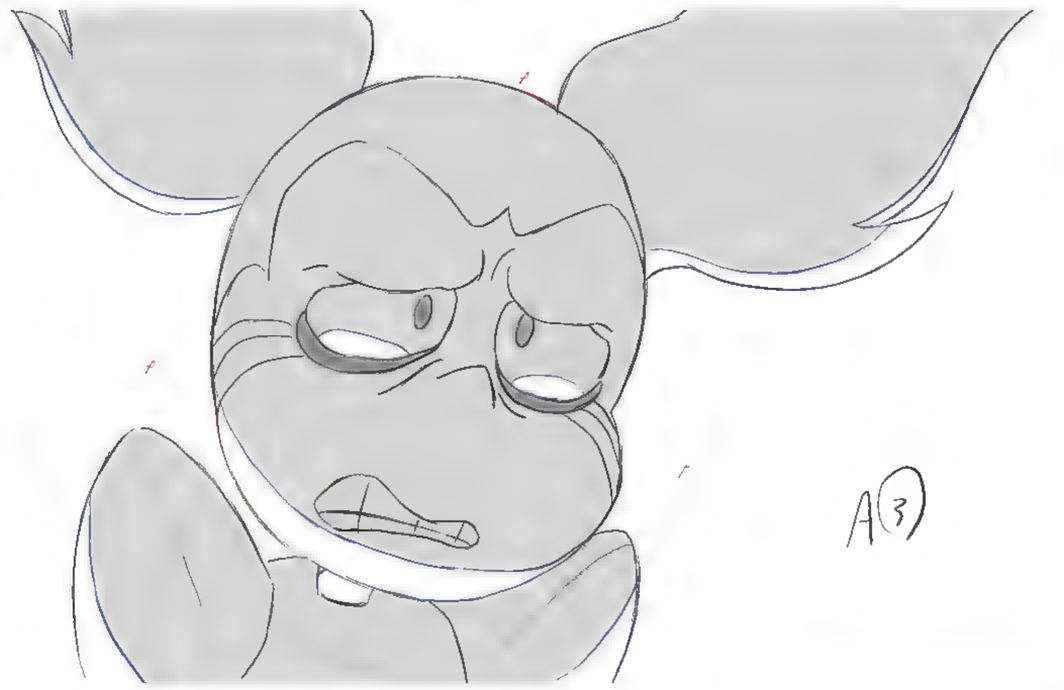
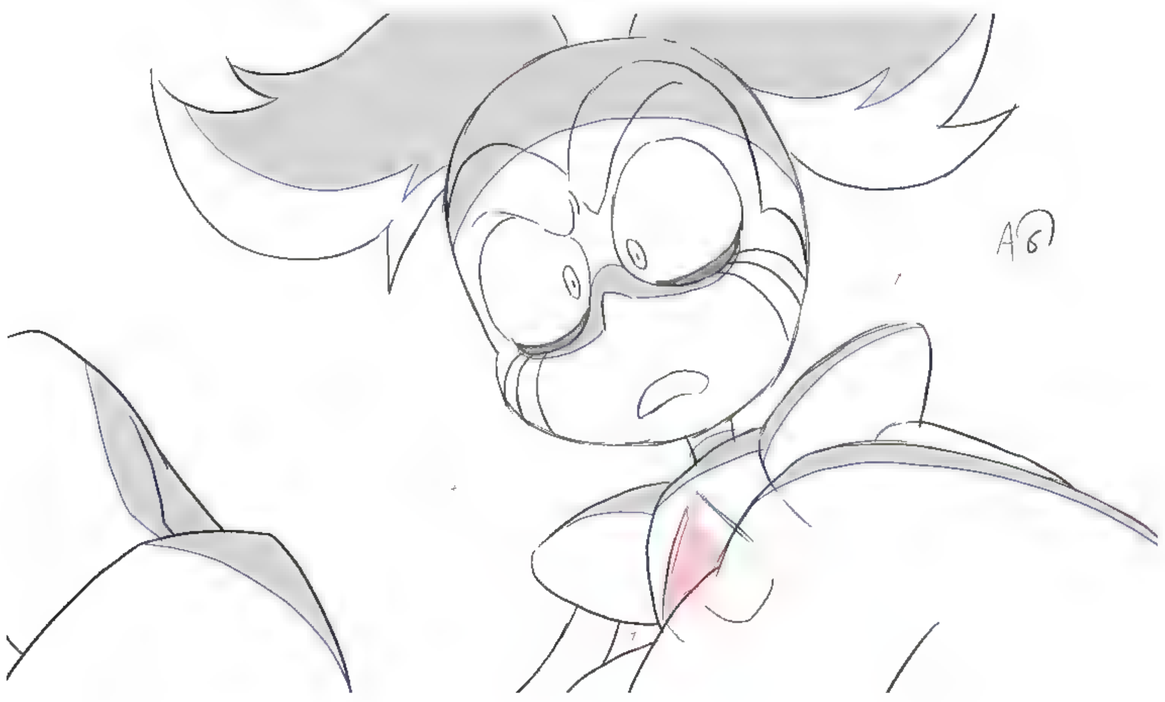
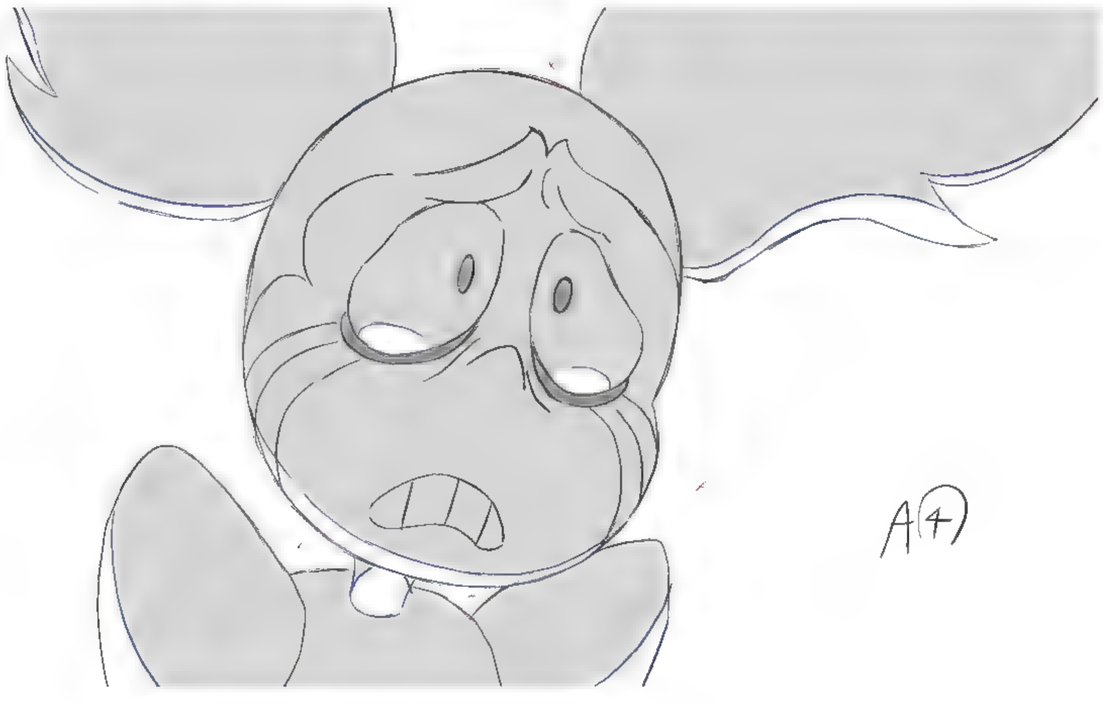






TAKAFUMI HORI

There is no next

A25

A26

A27

A29

A31

A32

A34

A35

END

B(1)

B(2)

Close Eyes

B(3)

B(4)

B(5)

B(6)

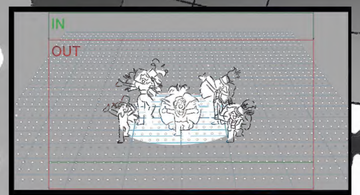
B(7)

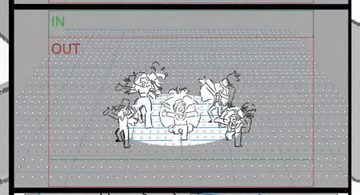
B(8)

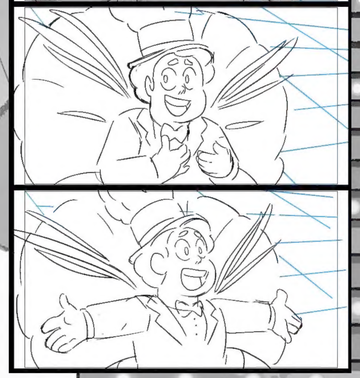
TAKAFUMI HORI

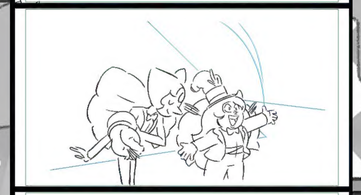
I was so glad and very honored to work on these two brilliant artists' storyboards (Miki Brewster and Jeff Liu), and to be part of my favorite show again. While I was working on it, I was listening to song demos made by Rebecca. They are so good! I want everyone to listen to them! Please make a soundtrack album. Thank you so much!!

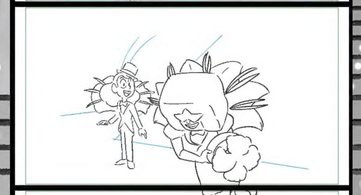
二人の素晴らしいストーリーボードアーティストのアニメーションを担当できて、そして大好きな作品に再び参加出来てとても嬉しく光栄に思ってます。レベッカさんのデモ曲を聴きながら作業したんですが、これがまた良いんですよ！皆にも聴かせたい！サントラ出して！ありがとうございました！！

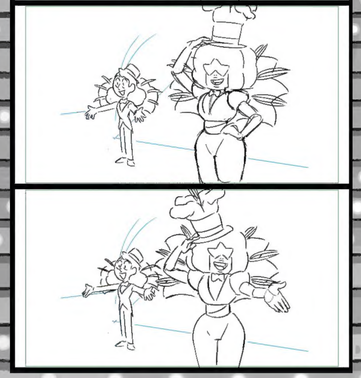


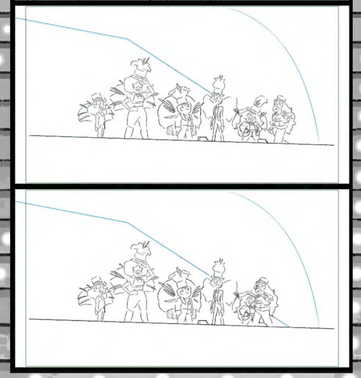


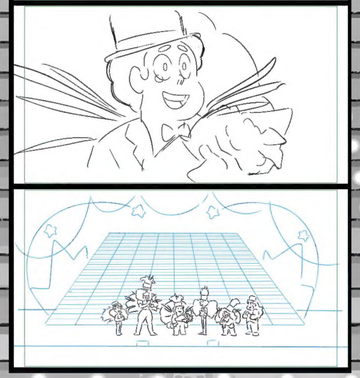


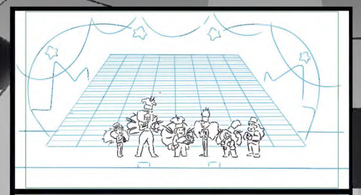


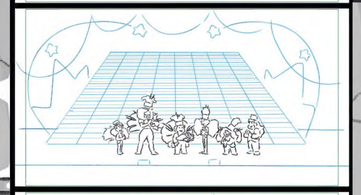


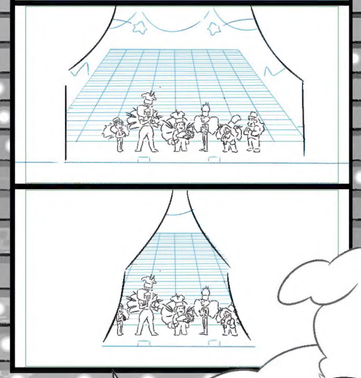


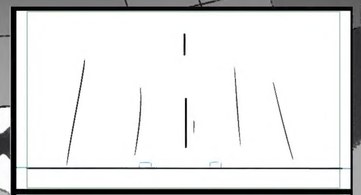


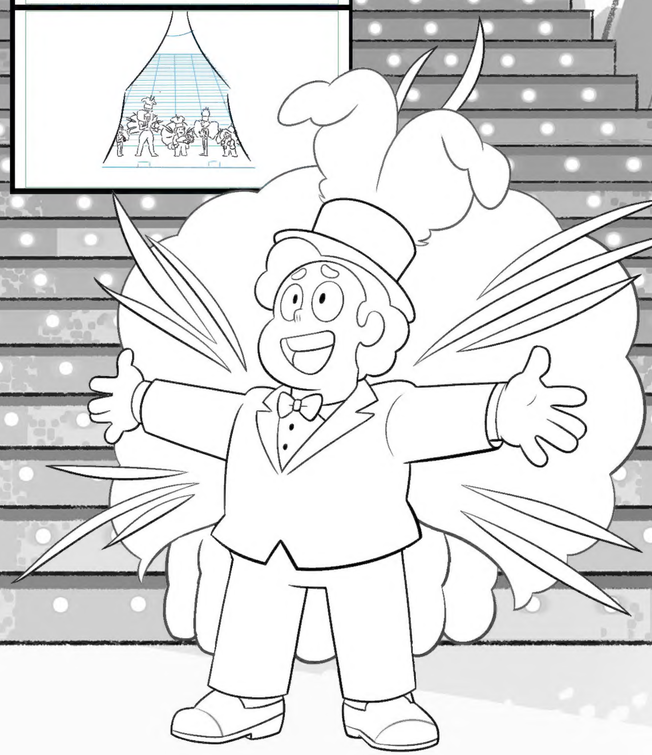












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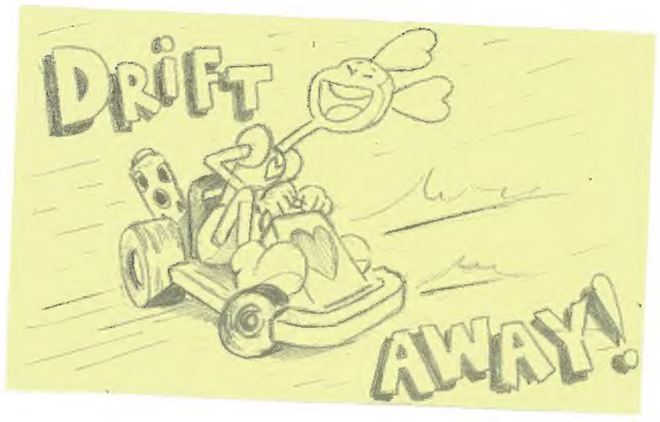


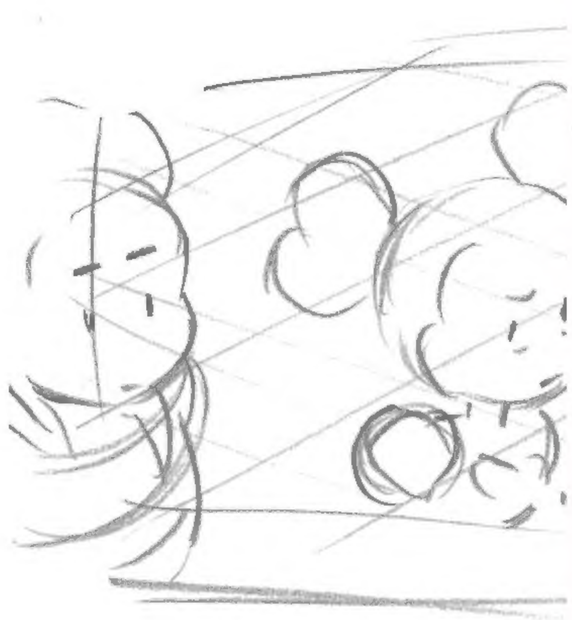
JOE JOHNSTON *(LOWER RIGHT)*

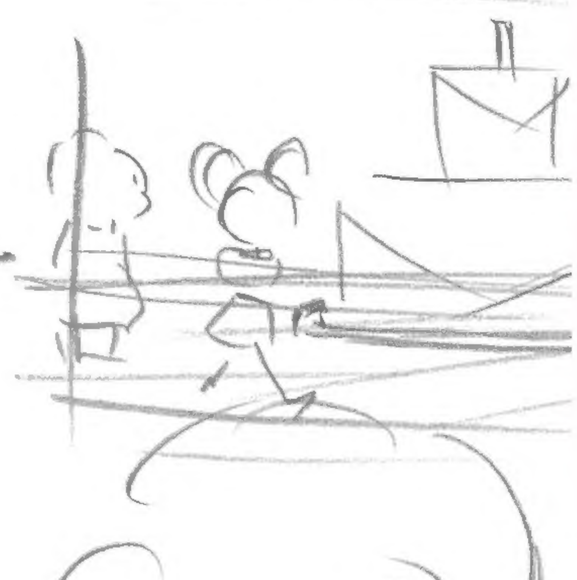
MAYBE NICE GUTTURAL SCREAM S-SPINEL?

YOU UH, GOT YOUR MEMORIES BACK.

THAT'S GREAT, WE REALLY NEED YOU BACK ON EARTH—

→ SPIN FREAK OUT ←





HAPPILY EVER AFTER, HERE WE ARE!

This magical deep-dive into *Steven Universe The Movie* is edited and designed by Steven Universe creator Rebecca Sugar and director Kat Morris with zinemaker Ryan Sands! See preliminary character designs, witness the formation of settings and storyboards, and discover the art that shaped the unforgettable movie. With friends new and old in tow, it's a new kind of artistic adventure with Garnet, Amethyst, Pearl, and—of course—Steven.

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